VOGUE

PARIS OPENINGS
FIRST REPORT

FASHIONS...
NO AGE LIMIT

ADVANCE
RETAIL
TRADE
EDITION

Incorporating Vanity Fair
March 15, 1949
Price 50 Cents in U. S. and Canada
$1.00 All Other Countries
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Beautiful Hair

BRECK

BRECK PREPARATIONS GIVE YOUR HAIR CLEAN, FRAGRANT, AND LUSTROUS BEAUTY

If your hair receives a professional Breck Treatment in a Beauty Shop, a Breck Hair Cream is used first – then a Breck Shampoo – and finally a Breck Hair Lotion. To supplement this professional care, use a Breck Hair Cream, a Breck Shampoo, and a Breck Hair Lotion in your home. Breck Hair Creams, Shampoos, and Hair Lotions have helped many men and women improve the appearance of their hair.

Whenever you buy a shampoo or other preparation for the care of your hair, mention whether your hair is dry, oily, or normal and you will be given the correct Breck Preparation for your hair condition.

JOHN H BRECK INC • MANUFACTURING CHEMISTS • SPRINGFIELD 3 MASSACHUSETTS
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VOGUE TRADE EDITION

1 To sell women's fashions

Fashion has never been more with *women* than it is this year. The details that mark fashion 1949 are natural flatterers to difficult and/or older figures. Vogue's "Fashions . . . no age limit" points to these fashion highlights: "easy" coat-dresses; shoulder-smoothing capes; V-necklines (perhaps tulle-filled); cloth-interest in small patterned prints, chiffon; below-elbow sleeves (to meet longer gloves); longer pearls; face-framing big hats. Shown on pages 102 through 113: large misses', women's and half-size fashions with a fashion-rightness worthy of any figure at any age. These, and a ready market of similar merchandise, can be promoted as *ageless* fashions to build confidence in your store's fashion authority and understanding of the fashion problems of your *adult* customers.

Vogue suggests

. . . our "*no age limit*" idea as a positive promotional theme for women's fashions. In advertising and displays, use "Vogue says" quotations to emphasize general spring fashion points. Illustrate each point with women's fashions that are ageless, becoming.

. . . *a women's fashion show*—with a commentary that includes Vogue's "No age limit" to highlight the special details that are becoming to women's sizes, that are good-fashion this year.

2 To sell early-spring fashions

"The price is a point" in the middle-market clothes on pages 130 through 135. Points, too: their well-detailed look of a costume that marks them as good transition fashions for current, early-spring selling. Their fashion points: over-skirts; plunging necklines; flared cuffs; cloths—voile, gingham, linen-like rayon, silk surah and Shantung in plaids, prints, polka dots and plain colours. These are clothes, similar to those in your stock, that can be promoted profitably now to stimulate early-spring business; to deal with the price question from the *value* angle of price *plus* fashion.

Vogue suggests

. . . stressing the fashion points of all merchandise used in price promotions. Convince customers that "price is a point" only when it is combined with points of good fashion—in cloth and design.

. . . "*the price as a point*" of a window of early-spring costumes. In front of each mannequin, a card lettered with the fashion point of the dress (*e.g.* "Vogue says: the price is a point and so is the plunging neckline"). Point up the Vogue tie-in by including two copies of the March 15 Vogue, one showing the cover, the other open to pages 130 and 131.

. . . a series of 3 columns by 10″ newspaper advertisements headlined, "Vogue says: The price is the point and so is the . . . " (see above). Show well-priced merchandise that makes the same fashion points as Vogue's story.

3 To sell "Under Twenty" fashions

On pages 126 through 129, Vogue revives a fashion feature that has been "out of print" since 1943—when outstanding fashions priced under twenty dollars became almost extinct. This season, happily, there is a marked and sound return of small-priced clothes in many junior and misses lines; proof that the market is heeding young-customer demands for "the very best fashion for the least amount of money". Vogue edits some of the best of these clothes-for-summer, in prints and plain colours. Salient shape: the slip dress—cool, packable, notable for its unfluttered lines, its young-grown-up look—its promise of success.

Vogue suggests

. . . "*Under twenty fashions*" as the theme of a window display. You might show a "birthday party," with mannequins wearing young clothes standing around a cake—with "under twenty" candles. Letter a card, "Store Name presents Vogue's fashions under twenty dollars for you who are under twenty years". Display a copy of the March 15 Vogue open to page 127.

. . . "*Vogue says: The slip dress for young summer living*" to headline an advertisement of young slip dresses. Sketch backgrounds that show the occasions in your city when this dress shape can be worn.

4 To sell spring hats

March means business in millinery departments—and there has seldom been a spring when hats were so integral a part of the over-all fashion picture. Featured in Vogue, to feature for spring: welcome and whimsical revival—hats with streamers. Head-hugging bonnets. Enlargements on the bicorne and cartwheel—to consider for suits. Perennial flower-hats—to be worn as "jewels".

Vogue suggests

. . . *coordinating millinery* carefully to ready-to-wear in fashion shows, displays, advertising. Use Vogue's story "The lives of this spring's hats" (pages 104 through 107) to make customers conscious of which costumes need a close hat, which can carry a big and flaring shape. . . . "*Vogue says: Pretty paradox: little hats, long streamers*" as the handle for a millinery advertisement. Plan layout, perhaps, with streamers radiating out from a central point.

And don't miss...

Vogue's first report on the Paris Spring openings: a fourteen page on-the-spot report of collection-details to watch.

"*Coat-dresses, dress-coats*" *(pages 124 and 125):* taffeta that leads an interchangeable coat and/or dress life.

TRADE EDITION SUBSCRIPTION RATES:
$10.00 FOR 2 YEARS, $6.00 FOR 1 YEAR
TO POINTS OUTSIDE CANADA, U.S.A. AND POSSESSIONS:
$15.00 PER YEAR

ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

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Summer separates: added attractions

SEPARATES should blossom and bloom into thriving sales this summer. Nudged by customer demand for more-costumes-for-the-money, designers have more closely coordinated the shuffle-and-shift fashions. To give them a longer working day, more places to go. To make fitting easy. To make the season's important fashion points easy on a budget.

INGENIOUS multiplication of summer separates makes a simple, temperately priced capsule wardrobe which can operate on an all-day-and-far-into-the-night schedule. And this summer, separates have a *special* sales incentive: their coordinated pieces expand into weekend wardrobes, telescope into a single suitcase. Buyers, too, are planning coordinated separates stocks. Where they cannot buy a whole coordinated line, they shop further, with their own this-with-that stock theory in mind. Many of them expect the "two-piece" sale to ripen into three-four-and-*more*-piece sales—to bolster summer-figures.

TO NOTE: the beautifully-shaped jackets that transform sun dresses into street costumes. Full-ish cotton separate skirts. Expect much bareness: of bosom, back, shoulders, arms. The important fashion points in separates: the plunging neckline, flaring cuffs, full-ish skirts mounted on tiny waists. Look for the new treatment of denims; for fresh interest in piqué—in white, in the palette of pastels that were reorder successes in the resort season. Watch madras shirtings, organdies, voiles. Continuing: the Empire line, often emphasized by a wide sash.

BY DAY, BY NIGHT
Hemlock, pink, plum-violet,
navy, beige, pale blue
Crush resistant imported Irish linen. 10-16
#3015/46 evening skirt—$16.75 wholesale
#4953/46 halter—$7.75 wholesale
#3003/46 day skirt—$11.75 wholesale
Delivery: April 15
SPORTSWEAR ORIGINATORS
530 Seventh Avenue

CITY SUIT/SUN DRESS
Blue, brown, green
with black check
Gingham suit
#245—$15.75 wholesale
White, grey, navy, black
Cotton broadcloth blouse
#721—$3.75 wholesale 10-16
Delivery: March/April
CIRO SPORTSWEAR
530 Seventh Avenue

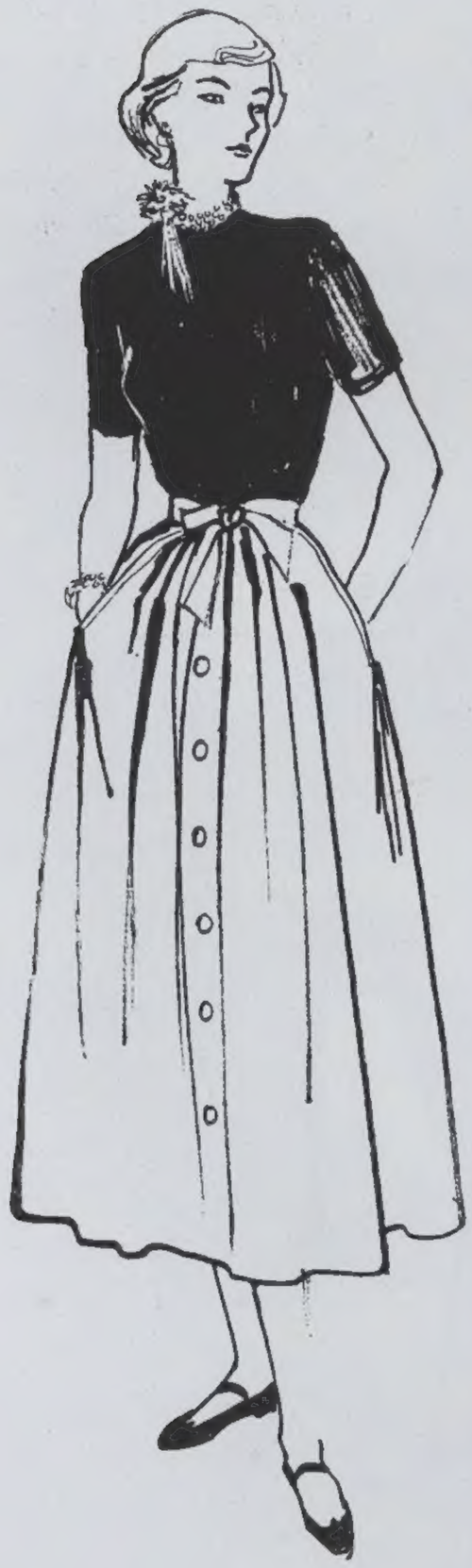
All prices quoted are wholesale

STREET/STAR DRESS
Grey, beige, white,
black, others
Bird's eye piqué. 10-16
#118 jacket—$9.75 wholesale
#123 dress—$14.75 wholesale
Delivery: April/May
RUTH FAIR SPORTSWEAR
6222 Meadow Road,
Dallas, Texas

BARE-ARM JACKET, BARE-TOP DRESS
Red, green, blue plaid cotton
#1466 sun dress—$14.75 wholesale
with #2466 jacket—$18.75 wholesale
Delivery: March/April
DE DE JOHNSON
333 W. Second Street,
Los Angeles 12, Calif.

TRAVELLING COMPANIONS
Eggshell, grey, black, others
Rayon butcher linen. 10-20
#414 jacket—$6.75 wholesale
#415 skirt—$5.00 wholesale
#418 shorts—$3.75 wholesale
#420 calico blouse—$4.75 wholesale
Delivery: 2 weeks
NARDIS SPORTSWEAR, INC.
409 Browder Street,
Dallas, Texas

All prices quoted are wholesale



SHUFFLE-AND-SHIFT
Left—skirt in white, yellow, green, others
Knitted rayon sharkskin. $4.75 wholesale
Delivery: March/April
KORET OF CALIFORNIA, INC.
611 Mission Street, San Francisco 5, Calif.

Left—T-shirt in white, chamois, navy, others
Rayon jersey. 10-20. #9041—$2.50 wholesale
Delivery: immediate
S. AUGSTEIN & CO. (SACONY)
1384 Broadway

Above—blouse in white, black, all colours
Wool jersey. 32-40. #7125—$4.50 wholesale
Delivery: March/April
W. R. WOODARD CO.
860 S. Los Angeles St., Los Angeles 14, Calif.

MADRAS SHIRT, SKIRT
White on white.
#735B shirt—$3.75 wholesale
#735S skirt—$5.00 wholesale
10-18. Delivery: March/April
DEAUVILLE MODELS
407 E. Pico Blvd.
Los Angeles, Calif.

BEACH DRESS—TOWN SUIT
White piqué jacket.
#1402—$6.75 wholesale
Grey, beige, turquoise
dobby stripe cotton
halter and skirt. 10-16
#1703LS—$12.75 wholesale
Delivery: March/April
DUCHESS ROYAL, INC.
498 Seventh Avenue

SUMMER CIRCUIT
White Celanese
prospector rayon
#644 shirt, $7.75 wholesale
#666 skirt, $7.75 wholesale
#665 long short
$5.75 wholesale, 10-18
Delivery: March/April
SUNCLOTHES, INC.
(Frances Sider design)
1384 Broadway

All prices quoted are wholesale

DENIM NEWS
Navy, red, golden blue
iridescent denim
#4253 jacket—$3.50
#4952 overalls—$4.15
#4110 cotton T-shirt—$1.75
#4731 swordfish cap—$1.15
(All prices wholesale)
Delivery: March/April
WHITE STAG MFG. CO.
1410 Broadway

BEACH COVER
Coral, grey, chamois terry cloth
Bra/shorts, #1021—$5.75 wholesale
Pullover, #1022, $5.75 wholesale
10-16. Delivery: March/April
ROBBY LEN, INC.
1410 Broadway

ALL DAY, LATE DAY
Navy, grey, rust, green
with white polka dots on
cotton dress, #822, with
white piqué jacket, $17.75 wholesale
10-16. Delivery: March/April
DAVID CRYSTAL, INC.
498 Seventh Avenue
POLKA DOT UMBRELLA
BY UNCLE SAM
made-to-order
110 West 45th Street

Straws-in-the-wind: autumn colours to watch

BROWN	flat tones from beige to almost-black brown. Brown-with-black in tweeds. The news: the bright-browns—henna and/or brick red.
GREENS	lighter for volume; darker are high fashion. The newest greens are yellowed.
BLUES	dark slate blue, news. The restrained, greyed medium blues noteworthy.
GREY	to watch: grey tweeds achieved via black-with-white. Continuing: banker's grey.
GOLD	important revival: a sharp, almost brassy gold.
RED	*really* red—unabashed and true. News at the opposite end of the range: wine, plum.

There's news in textures . . . in bona fide tweed textures; in tweedy-*looking* woven patterns—often the alternate for gabardines. New, un-smooth fleeces grow in importance. Silks have surface interest of their own: ribbed weaves in a variety of widths—reminiscent of, but newer than, faille.

PLEASE NOTE: This Trade Edition of Vogue is available to retailers and manufacturers of women's ready-to-wear and accessories. It is not sold on newsstands. Prices quoted are wholesale and intended only for retailers.

All prices quoted are wholesale

To sell Fashion, quote

VOGUE

USE THESE QUOTATIONS in advertising and on window and/or departmental display cards.

YOUR RELEASE DATE: March 17th

. . . *to sell fashions with no age limit*

VOGUE SAYS: "There's no age limit to fashion"
VOGUE SAYS: "Long-line coat: coat with a cape"
VOGUE SAYS: "No age limit: dress with a cape"
VOGUE SAYS: "Adult flattery: caped coat-dress"
VOGUE SAYS: "Coat-dress: dress to walk into"
VOGUE SAYS: "Easy dress: a coat-dress"
VOGUE SAYS: "Ladies' day-dress: navy blue faille"
VOGUE SAYS: "Late-day-grey becomes any age"
VOGUE SAYS: "For any age: small prints"
VOGUE SAYS: "Tucked midriff: diminishing detail"
VOGUE SAYS: "Ageless flattery: asymmetric neckline"
VOGUE SAYS: "A fichu for flattery"
VOGUE SAYS: "Silk chiffon is ageless"
VOGUE SAYS: "Silk chiffon: moulded flattery"

. . . *to sell spring fashions*

VOGUE SAYS: "Dress for day: black organdy"
VOGUE SAYS: "Black organdy: daylight cut"
VOGUE SAYS: "Spring fashion-to-note: plunging neckline"
VOGUE SAYS: "Dressmaker cotton: spring plaid"
VOGUE SAYS: "Good spring fashion: polka dots"
VOGUE SAYS: "Silk Shantung: spring fashion point"
VOGUE SAYS: "All-day dress: silk Shantung"
VOGUE SAYS: "New coat: forward lapel, follow-after skirt"
VOGUE SAYS: "Cape jacket to flare over your skirt"
VOGUE SAYS: "Overskirt: new way with width"
VOGUE SAYS: "Surah: self-supporting fabric"
VOGUE SAYS: "This-spring fashion: low-neck coat"
VOGUE SAYS: "Dress-coat: narrow-waisted"
VOGUE SAYS: "Spring coat: dress details"

. . . *to sell young fashions*

VOGUE SAYS: "The slip dress for young summer living"
VOGUE SAYS: "For the young: a slip of a dress"
VOGUE SAYS: "Daylight dress: young polka dots"
VOGUE SAYS: "Neat young polka dot: grey on white"
VOGUE SAYS: "For the young: a print for spring"
VOGUE SAYS: "Young spring fashion: Empire waist"
VOGUE SAYS: "Young little dress: big-collared"
VOGUE SAYS: "The perennial young shirtwaist blooms in grey"
VOGUE SAYS: "For the young: a coat like a dress"

. . . *to sell blouses*

VOGUE SAYS: "Collect blouses for this season of separates"
VOGUE SAYS: "Spring blouse: good separate"
VOGUE SAYS: "Cotton batiste takes a plunging neckline"
VOGUE SAYS: "Blouse for a suit: caramel coloured"
VOGUE SAYS: "Froth of a blouse: lace-banded batiste"
VOGUE SAYS: "Dotted silk blouse: for any collection"
VOGUE SAYS: "Mandarin neck: neat blouse point"
VOGUE SAYS: "Shirtwaist blouse: stitched bib"

. . . *to sell spring hats*

VOGUE SAYS: "Pretty paradox: little hat, long streamer"
VOGUE SAYS: "Straw hat: close, narrow arc"
VOGUE SAYS: "A wingéd bicorne has a fashion flare"
VOGUE SAYS: "Sweet spring bonnet: pale green straw"
VOGUE SAYS: "Wear a flowered hat as a jewel"
VOGUE SAYS: "For spring: a flower-sprinkled hat"
VOGUE SAYS: "Palest pink straw: sweeping profile"
VOGUE SAYS: "This-spring hats have side-wideness"
VOGUE SAYS: "Spring hat: helmet of straw"
VOGUE SAYS: "Spring cloche: a mothweight of straw"
VOGUE SAYS: "Spring cloche: skimmed with veil"
VOGUE SAYS: "Adult, becoming: a wide shady hat"

These "VOGUE SAYS" cards may be ordered without charge on 16" by 20" unmounted display sheets.

VOGUE SAYS: "FASHION HAS NO AGE LIMIT" ☐
VOGUE SAYS: "A WOMAN CAN LIVE IN A TWO-PART DRESS" ☐
VOGUE SAYS: "SHANTUNG: ALL-SPRING, ALL-SUMMER CLOTH" ☐
VOGUE SAYS: "HAVE A COAT WITH THE CUT OF A DRESS" ☐
VOGUE SAYS: "YOUNG SLIP DRESS: NEWEST SHAPE OF THE SEASON" ☐
VOGUE SAYS: "YOUNG SHIRTWAIST: FROM MORNING TILL NIGHT" ☐
VOGUE SAYS: "SUIT SOFTENER: A FROTH OF BLOUSE" ☐
VOGUE SAYS: "BICORNE: BIG HAT OF THE SEASON" ☐

Check the number of each card wanted and mail this coupon (3/15)

Name_____

Store Name_____

Address_____

Vogue Merchandising Service
420 Lexington Avenue, New York 17, New York

Coat
of creamy gray flannel
with mobile back-pleats
an Original Design
from the Made-to-Order Collection
Spring-Summer '49
BERGDORF GOODMAN
5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA

George Platt Lynes

Introduction to brilliant nights... Spring-into-Summer
...our mellow-toned flow of printed silk topped with a sculptured halter basque of snowy taffeta.
One of the "prizes" in our custom-order collection of Bendel Originals.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

George Platt Lynes

Comes Spring

Comes Color, bloom-inspired

Comes Polka-dotted Silk combined with Wool Jersey

Pastels with black dots, nasturtium and navy with white

Bendel Original designed for immediate wear. $145

Henri Bendel
10 WEST 57
NEW YORK 19 NY

White imported organdy fabulously enriched with embroidery from Switzerland and lace from France. Pink satin sashes and pink lace-edged rayon taffeta slips. Sizes 3-6x, 7-12. B. Altman & Co. in New York and other fine stores.

Vogue
March 15, 1949

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Vol. 113, No. 5
Whole No. 1825

B. ALTMAN & CO. FIFTH AVENUE

I. Magnin & Co.
California Seattle

Demure Piqué – Lavish Lace

BAGS BY

Josef

There are no finer handbags

FROM THE FIRST CUP OF COFFEE 'TIL CURFEW

. . . bags in Josefaillet, correlated to new-season costumes. Carry them everywhere, appreciate their adaptability to your busy life. Black, navy, brown.

URBANITE. (top) Pagoda handle $15.00*
SOPHISTICATE. (center) Soft cuff $18.50*
COSMOPOLITE. (below) Shirred detail $28.50*

At fine stores. Write for name of store in your city.
Paris • GOLD SEAL IMPORTERS, INC. • New York
30 East 33rd Street, New York 16

* PLUS 20% FED. TAX
† TRADEMARK
SLIGHTLY HIGHER ON WEST COAST

See - you can try-on your face powder!

WHEN IT'S MADE TO ORDER it's blended right before your eyes exclusively for you . . . for your skin-tone . . . to do the most for your beauty . . . based on a formula created for you alone . . . to try-on until perfect in every way for *you.*

Charles of the Ritz

Van Raalte

"BECAUSE YOU LOVE NICE THINGS"

Clever footwork!
Our own new
Sandalo® Nylons
for your most
revealing shoes!

Yes—the reinforcement's there—and it's made to wear and wear—but it hides so skillfully that all you see above your scantest sandals is sheerest nylon. All with the exclusive Van Raalte Flextoe® feature . . . in the exclusive Van Raalte Forecast Colors. At better stores everywhere, $1.95 a pair. Other famous Van Raalte nylons, $1.35 to $1.95 a pair.

—and Van Raalte is famous for gloves and underthings, too.

Sandalo®
The reinforcement doesn't show, just barely covers heel and toe!

DRESS BY NETTIE ROSENSTEIN

...resplendent

and enduring...

GENUINE REPTILE

Marquise originals

The muted patina of fine reptile—precious, glowing. Here you see it with all the traditional Marquise finesse of workmanship, and the suave looks that are Spring, 1949. Genuine alligator-lizard or cobra, **$14.95**. Genuine alligator, **$16.95**. Other Marquise Styles, **$10.95** to **$18.95**.

WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI

Hat by Eve Tartar

The Finest of Flannels . . . Worumbo flannels are made from the famous Australian Merino wool. They drape superbly, tailor magnificently—have a luxurious look and "feel" unequaled by other flannels. The new colors for spring are singularly beautiful.

This assured lady is wearing a rich and flattering suit fashioned by Marquise, available at Saks Fifth Avenue stores. Her escort is at ease in a casual suit by Hollywood Clothes, that squares his shoulders and whittles his hips. Available at the finest stores. Or, write for the name of the one near you.

Worumbo

Fabric Perfection Since 1865

Fifty-one Madison Avenue, New York 10, N. Y.

S. Stein & Co., Inc., New York, exclusive distributors of Worumbo fabrics to custom tailors.

Photographed by Genevieve Naylor at the Stork Club

FUR BY FREDRICA

When new fabrics are presented, Enka Rayon plays a starring role. Herbert Sondheim has shirred Stern & Stern Enka Rayon chiffon, and in so doing has created a new fabric. Under this treatment chiffon moves out of the category of formal sheer fabrics and becomes more versatile, adds surface interest, and is wrinkle-resistant. This Herbert Sondheim dress is the synthesis of beautiful line and interesting texture. B. Altman, New York; Blum's Vogue, Chicago; Lockhart's, St. Louis; Neiman-Marcus, Dallas

ENKA RAYON *American Enka Corporation, 206 Madison Ave., New York 16, N. Y.*

LINGERIE BY KOMAR

Performance counts... If you've cherished a slip or gown that amazed you with its washing and wearing qualities, the chances are it was made of Beaunit's rayon flat crepe... so deserving of the Seal of Merit. Millions of yards have been used by the makers of your favorite lingerie brands in "fashions you can afford". Look for the label!

SEAL OF MERIT
BEAUNIT FABRICS

BEAUNIT MILLS, INC., 450 SEVENTH AVENUE, NEW YORK 1

GLAMOUR STEP BY STEP... a mist of smooth sleek nylon to flatter every graceful leg line... in the new 1949 Fashion Harmony Colors...

STOCKINGS by MOJUD®

Of course, smart women prefer Mojud Lingerie, too!

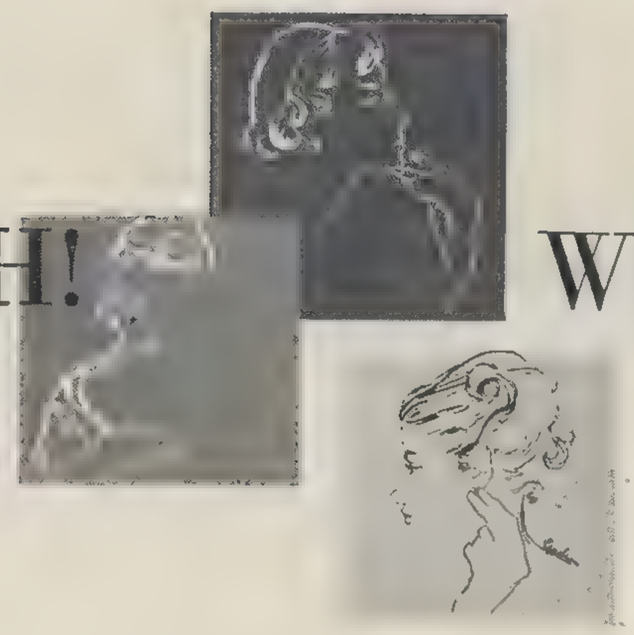
MOJUD STOCKINGS ARE MADE OF DUPONT NYLON

QUALITY
CRAFTSMANSHIP
STYLE
FORSTMANN
100% VIRGIN WOOL
Look for this label... it identifies
the finest woolens in the world
FORSTMANN WOOLEN COMPANY
PASSAIC, N.J.

Alliance of dark and bright silk print; a wool jacket fuller than it is long and print lined. Trigere's beautiful entry into spring, 250.00. In our Designer Collections.

SAKS FIFTH AVENUE

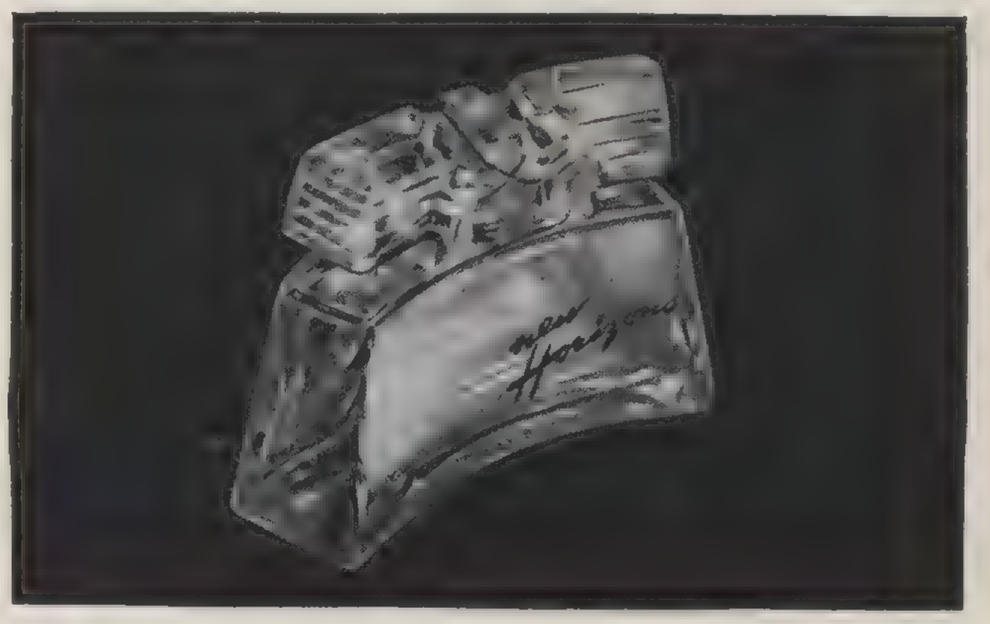
NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT



OOH! WHAT WE KNOW ABOUT YOU VOGUE READERS

You're the most sophisticatedly knowing users of perfume in the country... maybe of the world. ■ But even you sometimes err in the use of perfume — the genuine extract — *vs.* toilet water (or cologne!) ■ Toilet water is for generous body use — a luxurious over-all after-bath refresher that feels grand and smells swell. It goes *under* your clothes. ■ Perfume is the most stimulating thing you wear... especially if it's by Ciro. Its concentrated fragrance supplies your outermost aura. It is never used where you're covered —but on your ears, chin, bosom, gown or furs. ■ All clear? Then go and err no more!

Most of you own several Ciro Perfumes — for Ciro's *four* exquisite fragrances are admired and acquired in the world's smart cities — Paris, Rio, here. Their names: *New Horizons, Surrender, Danger, Reflexions.* Their quality: superb! ■ This Spring, we particularly recommend *New Horizons.* It's a spirited, buoyant perfume that carries you on and on. ■ If you haven't yet enjoyed *New Horizons,* there's a new $4.50 size you can buy yourself... or, if you've a birthday, or anniversary soon, hope for a 7.50, 12.50 or 35. size. (plus taxes) ■ In *Eau de Toilette,* too. 'Swonderful!



NEW HORIZONS BY PARFUMS CIRO

Palumbo

Peck and Peck

Royal treatment for m'lady's coat

An impressive metallic-thread crest blazes regally on the pocket of a flame-red broadcloth coat, militantly detailed with shiny gold-colored buttons. Destined to be a sure-fire spring success with its modified back-flare and easy, casual air. You may have it also in navy or royal. Sizes 10 to 16, 69.95.

NEW YORK • CHICAGO • BOSTON • PHILADELPHIA • DETROIT • CLEVELAND • ST. LOUIS • MINNEAPOLIS • ST. PAUL • BALTIMORE • CINCINNATI
INDIANAPOLIS • WASHINGTON, D. C. • KANSAS CITY • MILWAUKEE • HARTFORD • BUFFALO • PROVIDENCE

There is nothing finer

Irene's Summer Siren. In the news, in the know, in the 28 Shop®

Marshall Field & Company

Chicago

$345

Jeweler's lace
. . . golden filigree, new open-work
fashion for Spring and Summer.
Necklaces, each about 6.00*
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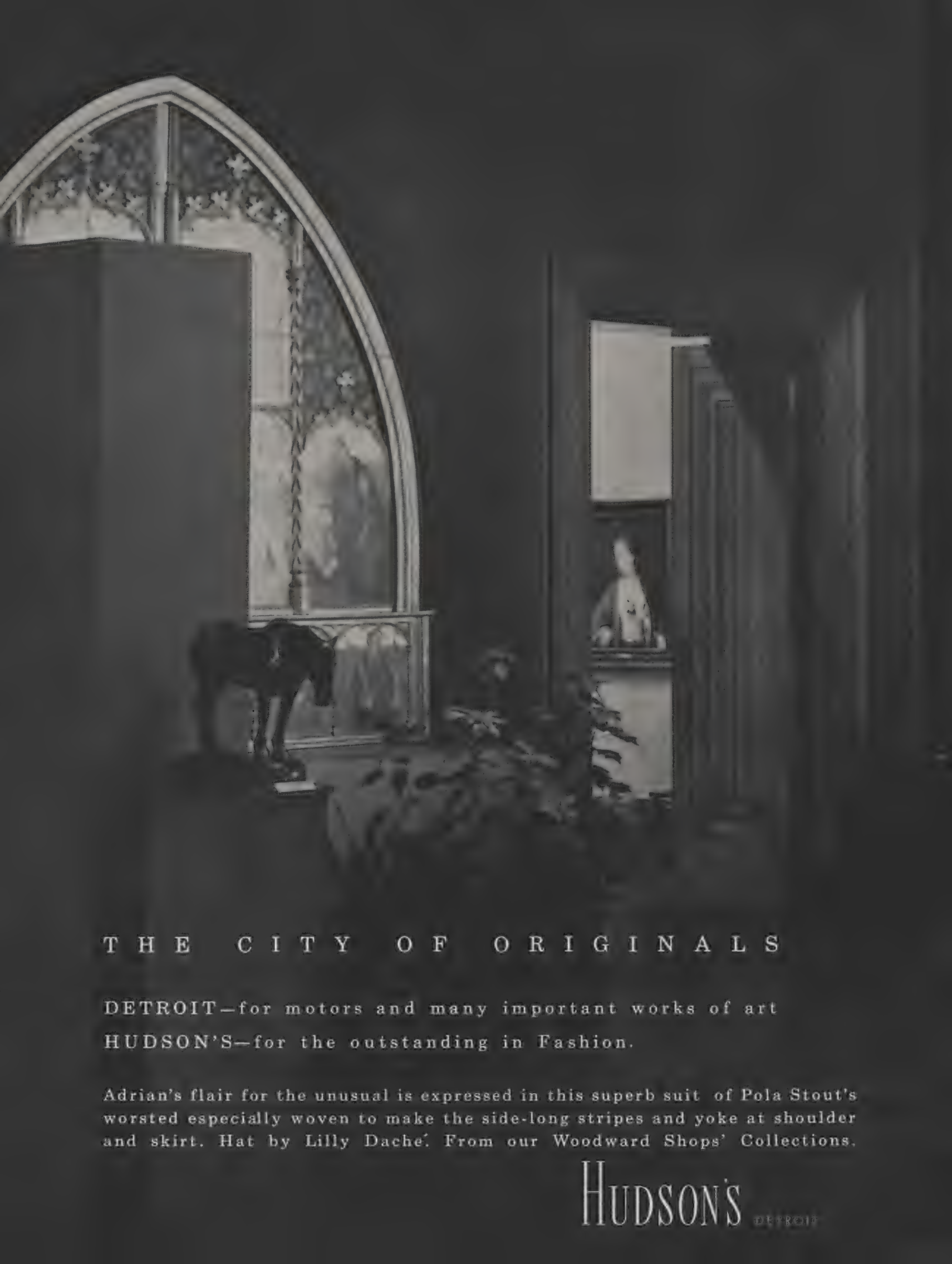

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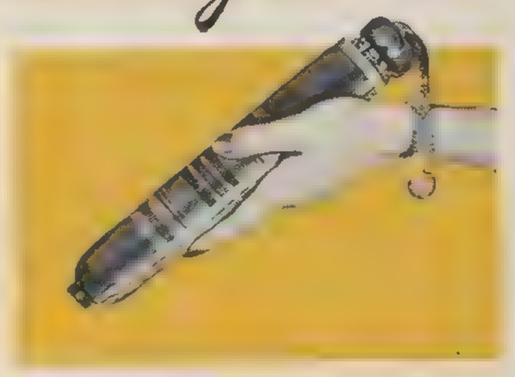

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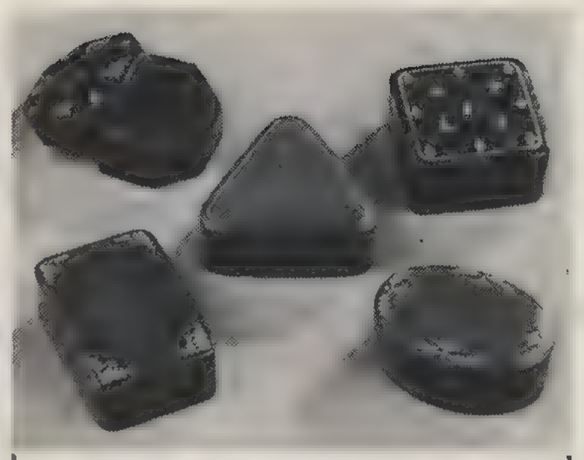

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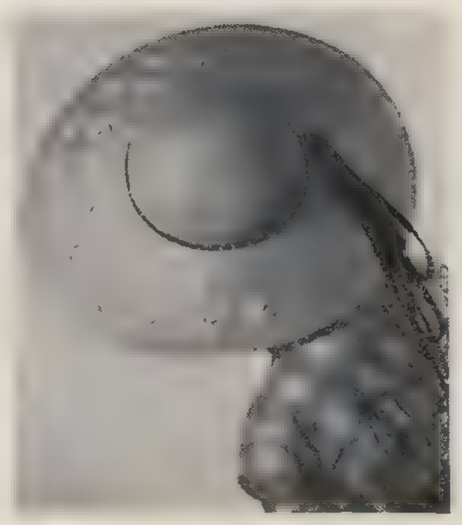

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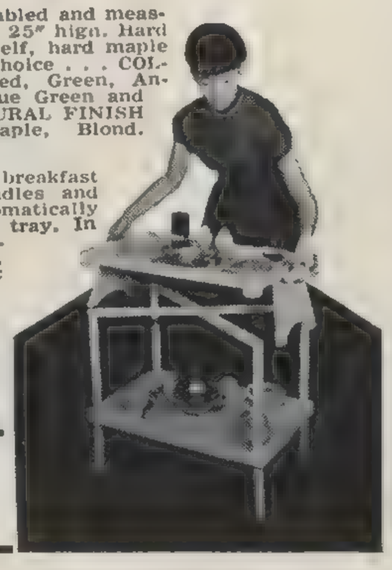

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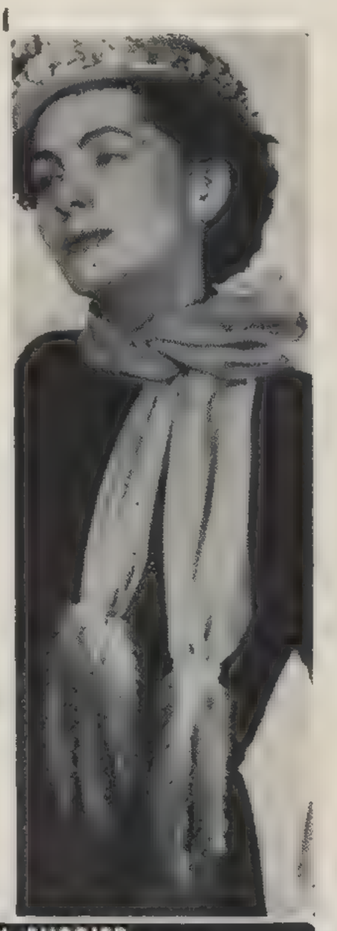

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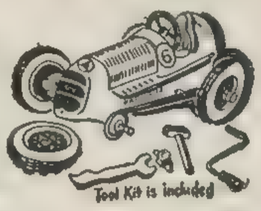

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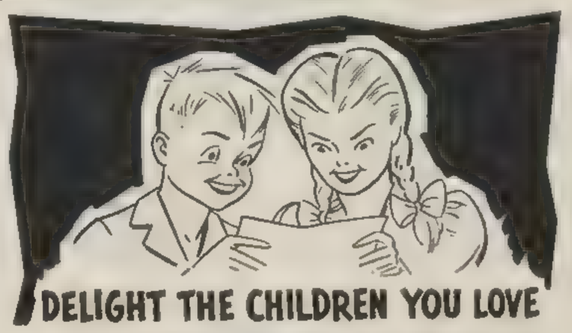

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NEPO

COVER: Mild-orange in Paris—a baku hat with higher crown, streamers of black and white satin ribbons. At Henri Bendel; I. Magnin; Eaton's of Canada; The Lindner Coy; Jordan Marsh.

VOGUE

incorporating Vanity Fair

MARCH 15, 1949, CONTENTS

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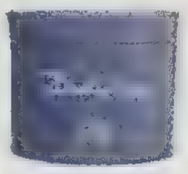

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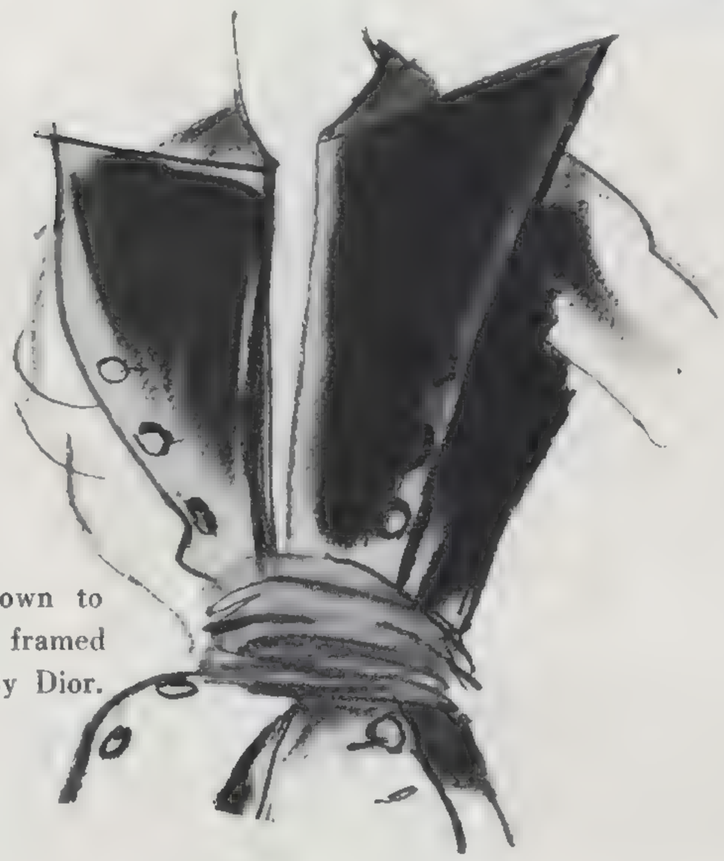
VOGUE'S EYE VIEW OF PARIS POINTS

POCKETS

Everywhere. Pouch pockets, pointed pockets, calla-lily pockets. Here, in multiple on a suit. Jacques Fath; Henri Bendel; Kaufmann's.

NECKLINES

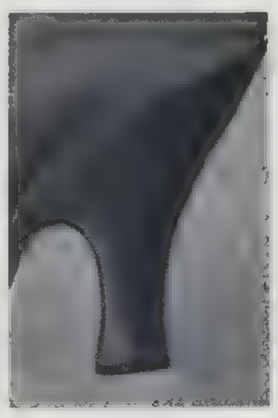


Daring. Here, plunging down to meet the cummerbund and framed by buttoned-back revers. By Dior.

PANELS

Float, give a fool-the-eye width over a slim skirt. This dress by Dior; Carson Pirie Scott.

LOUIS HEELS



On all the opera pumps in the Dior showing. All Perugia designs made for Dior.

YELLOW

Primary colour in Paris fashions.

THE NEWS IN PARIS

The Spring Collection news is in panels afloat over narrow skirts. In uneven hemlines with a spot of shortness. . . . In pockets that starch the silhouette. . . . The news is in the break from the plastered-bodice line via a middy-blouse line; the bloused-back line; the deep armhole of a short-sleeved jacket. . . . The news is in yellow. . . . In checks. . . . In the shapeliness of collars. . . . In the vitality of coats, the new importance of great, late-day taffeta coats.

The skirt-news, in detail, is this: At Dior, floating skirt-panels like pleats, each pleat separately slit (you can see long slices of daylight through them as they move). Floating panels like Maypole ribbons, swinging over narrow skirts. Circular panels like enormous petals over skin-tight underskirts. At Balenciaga, slim skirts with one discreet floating panel. At Fath, a spiralling day skirt. At Dessès, the cornucopia skirt, dipped down at the back. At Schiaparelli, her "hurricane" line, back-swept. At Grès, taffeta panels swooping from one hip. At Paquin, handkerchief-pointed panels. At Molyneux, panniered over-skirts for late-day and evening. Everywhere, wrapped skirts.

As for pockets as a part of the line: At Dior, there is the kangaroo pocket, pointed high above the breast; the calla-lily pocket rising above the shoulder; the pair of stiff silk pockets that form the entire bodice of a dinner dress. There are pouch pockets at the hips in Dessès' collection. A bolero plastered at the front with a series of pockets, at Fath's.

Checks are everywhere in Paris (as in America). In taffeta suits at Patou; in bold blocks in a box jacket at Heim; in prim pin points in a folded back skirt at Piguet.

There is a break in the plastered-bodice line; not general, but news. Rochas makes a clean break via his middy blouse. Dior, Balenciaga, Balmain, Griffe, with a bloused-back line. Otherwise, the coaxed waistline is the pivot of the *(Continued on page 149)*

See the innocent, baby-white organdie stole, opposite, with a new worldliness. Rhinestones, long pearls, black. From Lanvin.

THE YELLOW COAT

That's the hue; and the cry is still of great, swooping, triangular coats. *Right:* Schiaparelli's cyclone-back topper, the front buttoned in snugly. Close little cloche, striped cravat.

Opposite: Jacques Fath's coats: the shorter, sleeveless version, mostly collar; the great-greatcoat, a series of triangles. Both coats, Lord & Taylor. Greatcoat also at Marshall Field.

NEPO

POCKETS

The pocket theme dominates the Paris Collections, is structural, a part of the line. Above, Dior's calla-lily pockets, on beige with a linen look. Woodward & Lothrop; Marshall Field.

PANELS

Panels now float over slim skirts, give an illusion of width. Opposite, one of Dior's many. Swinging "Maypole" panels.

RUTLEDGE

FOLDED PANELS

Continuing upward from the side hems of the narrow, narrow, back-buttoned faille dress; a point—the three-quarter sleeve. By Balenciaga. At Kaufmann's, Pittsburgh.

UNEVEN PANELS

A fall and a circular flutter, channelling the slim sheath; huge pockets; navy-blue. News: the longer front panel (other view, *right*). By Dior. At Bergdorf Goodman.

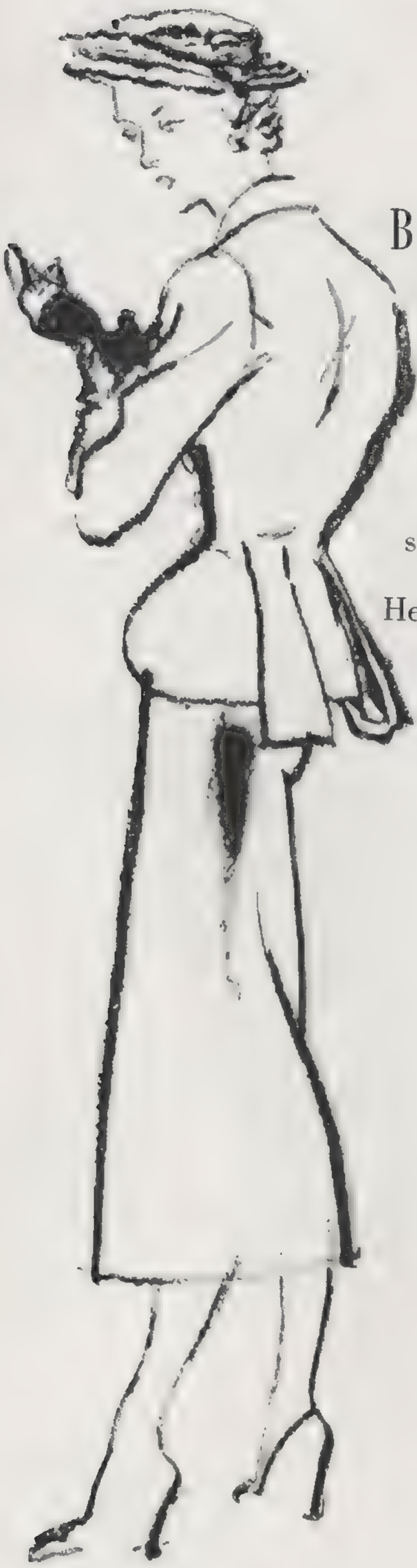
SPIRALLING SURAH

Left: Coiled skirt, severely uneven. Stiff pockets, the bodice theme. Dinner black. Wax-pale hat, shoes. Dior news; Bergdorf Goodman.

FLOWING CHIFFON

Opposite: Flowing skirt, uneven neckline. Black enamelled belt. Yellow, strongest strain in Paris, in its gentlest phase. From Piguet.

RUTLEDGE



BACK-LOOPED SUIT JACKET

Typically Balenciaga: the gripping jacket, slim, slim skirt; of black wool. At Henri Bendel. Straw sailor.

BACK-BLOUSED SUIT JACKET

News at Balenciaga: the jacket bloused and softly jutting, over a straight skirt; beige whipcord. White leather sailor, worn straight.

MIDDY BLOUSE SUIT JACKET

News at Rochas: the unwaisted look; pleats fenced-in to a hip-low band; a streak-of-a-skirt; plaid, plain tan wool. Maria Guy's safari hat.

BOLERO SUIT

Balmain contrast: orderly hound's-tooth check, and the flicker and flurry of pleated Shantung.

FOLDED TO THE SIDE

Paris makes a point of side lines, as in this suit with furled-back skirt, slanted peplum. By Schiaparelli, in navy-blue alpaca; blouse with funnel collar, natural Shantung. At Carson Pirie Scott.

Paris makes a point of spirals, as in this dress with the folded-around skirt, side-swerved collar. By Jean Dessès, in navy-blue taffeta.

People are talking about ... in fashion

PEOPLE ARE TALKING ABOUT the return (and welcome) of chiffon dresses for day—sleeved, high-necked, tailored, and exactly right for the summer day in town.... They are talking about the use of linen as a long-season material—not just a summer filler-in. Example: linen coats lined with taffeta, worn over taffeta dresses.... People are talking about touches of velvet on chiffon; of velvet on linen; of velvet on flannel.... About the filtering in of greys and more greys again for summer and late spring; prettiest in chiffon and grey voile, wonderful in grey and white prints for real summer.... People are talking about the new editions of stockings designed specially for shell shoes—with no apparent reinforcement or with little slivers of soles, tiny heels.... People are talking about the newly uninhibited use of materials in shoes—surah for late day, linen and chambray for all day in summer, denim for tailored summer shoes and country shoes. About white shoes for summer.

PEOPLE ARE TALKING ABOUT convertible hats—little fold-up hats from Paris that can go into an overnight bag; about "slip-cover" hats with extra ruffles or covers that give a simple straw sailor two or three different identities. People are talking about the summer trend to lighter stockings—that still look like stockings and not like bare legs; about the slightly shorter skirts shown by one or two Paris houses but which still keep the average around thirteen inches off the floor for most women.... People are talking about organdie stoles for evening; about lingerie hats; about coloured patent leather and unexpected combinations. Example: patent leather belt, white organdie dress.

PEOPLE ARE TALKING ABOUT the cardigan idea. Vogue has shown it in coats, jackets, suits, sweaters. Newest cardigan (coming April 1), a chiffon cardigan dress. People are talking about polka-dot hats—could be the one piece of impudence in an otherwise self-contained costume.... About the sudden yearning for fresh flowers (nostalgia for spring?) with two or three fresh carnations thrust in a belt or pinned on a lapel or stuck in a scarf neckline. People are talking about pearls and more pearls, hanging to the waist, or half-way. About the new fashion for *starching* summer dresses—of chambray, muslin, and the like. About the fashion for separates—graduated from the college "mix or match" to couturier houses such as Mainbocher, Valentina, Jacques Fath, Dior.

PEOPLE ARE TALKING ABOUT yellow—the chic of a yellow coat (see February 15, page 86), the great dash of the new yellow greatcoats from Paris (see pages 76-77, this issue). The fillip of yellow gloves, or of a yellow straw hat with navy blue or grey or beige. People are talking about prices in fashion—about finding a good little dress at a good little price again (see Vogue's Under-20's, pages 126-129); about the strategy of one made-to-order costume to wear everywhere but everywhere, versus the collection of fresh, inexpensive clothes, in greater abundance this spring than since before the war.

Chiffon *opposite*

A Sophie design for evening, in apricot silk chiffon, with bosom-shirring, a great scarf of chiffon, a slip of silk crêpe. From the Salon Moderne, Saks Fifth Ave.

P.R. Bonchi

Dot flash

Instead-of-a-suit elegance: tiny jacket, slim dress, a dot of a hat, the big bow the one jut. Leslie Morris design; Descat hat; made to order at Bergdorf Goodman. "Stradivari Rose" lipstick, Prince Matchabelli.

Check dash

Instead-of-a-suit another smart way: brief jacket a boldness of checks; dress gently pleated; hat big. The wools, the hat, the linen collar and cuffs, a close harmony of browns. All made to order at Valentina.

CECIL BEATON

Cape-jacket costume

News among the flared-over-slim fashions: the cape-jacket as part of a suit; as dress completion. *Right:* Cape, dress, both with buttons at the back. In grey wool by Ducharne. *Left:* The wool cape-suit. Both costumes, both hats, made to order; Jay Thorpe.

CECIL BEATON

Overskirt dress

A new way with width; wonderful stiffened folds, balanced at the hips of a crisp, slim sliver of a dress of black silk faille. The top, under the pointed bolero, is strapped, bare. By Lépolé; Custom Made Salon. Hat, made to order, too. Both, Bonwit Teller.

Coat news: low neckline

Very much a this-spring thing: the coat with the neckline deep and wide. The lines serenely moulded in navy-blue wool serge, belted by a fizz of polka dots. The straw hat, a close and narrow arc. Coat and hat, made to order at Hattie Carnegie.

Dress news: jutting neckline

Unmistakably "now": the forward folded, out-size lapels, the follow-after skirt. A spring dress of navy-blue silk surah (and you'll wear it constantly next winter, too), here shown with a white straw bonnet. Both, made to order, at Henri Bendel.

CECIL BEATON

MONTE CARLO DIARY

A letter to the editor, by the winner of Vogue's 1945 Prix de Paris

KATE RAND

I HAVE just returned from the prettiest, least likely land outside of Maxfield Parrish: the glorious principality of Monaco. I went down for five days to join some friends; the weather behaved with perfect discretion; Prince Louis's birthday was noted with fireworks; Oscar Straus conducted waltzes in the Monte-Carlo auditorium, walled and domed with Olympian plasters; I won 12,800 francs at roulette; we ate and laughed steadily while we were there.

One of the remarkable things about Monaco is how unlike France and Italy it is. You don't need the markers done up with the national peppermint stripes to know when you enter the country. It is tighter, neater, brighter, more pastel and pastry-tube than the rest of the Riviera, and worn on such a rakish slant. The weather was a blue-and-gold elixir for us, but it was clouded over badly just as we left—coming on to rain—and if what I suspect is true, it is going to take a lot of marzipan to mend the buildings that melted. We found out in the course of events that a certain few of the most operetta-set props were only temporarily arranged in honour of that top national holiday: His Illustrious Majesty's Serene Birthday.

We examined the palace grounds the night before the celebration; we looked down the mouth of the fat little vintage cannon that guards the harbour; watched a troop of Girl Scouts rehearsing madly for the morrow, marching and singing something called "Lulli-Lulli"; watched a herd of tiny little boys stride past piping "*A Votre Défense*" in soprano. We were so taken by the whole general attitude that we returned for the ceremonies the next day. Looking over the bright heads of children and under their appended bright balloons (everyone should have a balloon in Monaco), we watched the splendid army—48 men—already decorated to the waist, win the high order of St. Charles for sports and gymnastic events. The ranks of the army were swelled by the *pompiers*, almost as beautiful as the soldiers in their plumed and shining helmets.

I was in a state of uninhibited glee by the time that Oscar Straus appeared to conduct Strauss waltzes (no relation, but it is the spirit that counts). Oh, the joyful scene: that darling old preserved Straus conducting for an audience of the most beautiful white-haired gentlemen in white ties, and the most enameled old ladies in pink feathers; nodding and bowing to the royal box; and smiled favourably upon by more gold and surprising cherubic faces per square foot of ceiling than even the Paris Opera can claim. After an encore of "The Blue Danube" and something remarkably similar which turned out to be the national anthem, we headed as usual for the Salons Privés to lose our shirts as comfortably as possible. On the way we ran into Baron X., who is the most spotless and charming of all those white-haired perfections. He asked me how I liked the concert. "Marvellous, simply marvellous," said I. The Baron said, "I did not think that artistically it was very sound." "Artistically, oh, dear, artistically; I never thought of that."

We rented a car when we were in Monaco and drove to Antibes and San Remo. It was a runabout—just the word—a sportive convertible called the "potato bug" after its colouring: light yellow with pea-green fenders. The garage-man modestly allowed as how he had painted it himself. It was just old enough to be elevated from "second-hand" to "antique." Driven by a dignified lawyer, we trotted over to Antibes and sat on a verandah looking down terraces of roses, cypress, and orange trees to the sea. Very beautiful, that, but somehow even more unlikely than busy little Monaco. I was born too late to look at that sort of luxury without a superstitious sense of disaster.

I am surprised that I don't feel that way about the Casino at all. I think that is because it has already died and been reincarnated on another plane. It is wonderful by daytime: luncheon on the new far glass-and-mirror porch at the last edge of the gambling rooms; slips of sunlight scattered on the white cloths, in the white wine, warm on your hair; and up two steps in the deep green-baize gloom, the quiet clickings and shufflings, serious announcements, "*rouge, impair,* *(Continued on page 150)*

"Snow Rose"

Opposite: Adrian designs, for big parties of late spring, perhaps for the début parties of "the little season," white silk taffeta printed with clusterings of pale roses. Shaped to a close bodice, swathed for bosom-emphasis, wing-draped below the shoulders. Beneath the skirt, a tiered petticoat, organdie ruffled. The dress, of Bianchini silk taffeta. Gunther Jaeckel; J. W. Robinson; Garfinckel's; The Dayton Co. Jewels from Seaman Schepps.

RAWLINGS

"RICHARD III"

Opposite: Richard Whorf played King Richard the Third in this freshly worked production of Shakespeare's "bloody homicide" which ran for twenty-three performances. (In thirty years, three other actors—John Barrymore, Walter Hampden, and George Coulouris—played *Richard* on Broadway where the record run never exceeded twenty-seven performances.) Whorf, and Polly Rowles as Queen Elizabeth, played with hysterical intensity against a multiple-purpose set, in costumes that often had a full-scale drama—all black, white, grey, or massed scarlet. Almost always interesting, but never profoundly realized, Whorf's Richard was a mocking man who watched with fascination his own villainy; undercut himself with irony when he murmured, "I am too childish-foolish for this world."

"THE BIG KNIFE"

Right: John Garfield as a nervous, self-hating, successful movie star with Nancy Kelly as his equally unhappy wife are the principals in this murder melodrama, the first new play from Clifford Odets since 1941. It has cut and slice and a whacking intensity, as Mr. Odets shows once again that Hollywood is the Minotaur to which the young talent of the country is sacrificed. He repeats the old theory, with coloured slides, that large hunks of money put a mold on happiness and integrity. Back from his Mammon years of writing in the studios, Mr. Odets, who knows the theatre and the movies, violently, and with a certain persuasion at times, reveals in this play his love for the theatre and his loathing for the movie industry. The play has fury, the acting fury; *The Big Knife* is almost always on false fire.

GJON MILI

TUCKER

THE BRITISH AMBASSADOR SIR OLIVER FRANKS, LADY FRANKS, AND THEIR DAUGHTERS Sir Oliver, a resolute peace-keeper at the Paris Conference of 1947, is, at forty-three, the second youngest Ambassador ever to be appointed to the United States by Britain. An exception to the British rule of career diplomacy, he was Professor of Moral Philosophy at Glasgow University (the chair once held by Adam Smith); later he was Provost of Queens' College, Oxford. He had never, until the war years, been in government service. With his charming wife and two daughters, Caroline (going on ten) and Alison (four years old), he is photographed above in a pillared hall of the British Embassy in Washington.

MRS. DEAN ACHESON *opposite.* The wife of the Secretary of State has been a Washingtonian for thirty years—ever since her husband *(see page 120, this issue)* went to the Capital to pursue his remarkable career in government. On weekdays, in the studio at the top of their Georgetown house, Mrs. Acheson works at her painting—her fresh, impressionistic landscapes and portraits have been exhibited at the Wildenstein Gallery in New York (their signature: Alice Acheson). On week ends, the Achesons go to their farm, once a Revolutionary post office, at Sandy Spring, Maryland. (Mr. Acheson's hobby is his garden with its sixty varieties of gladioli.)

CECIL BEATON

FRENCH IN NEW YORK

BALTHUS, THE PAINTER In Paris, where Balthus lives, his paintings have had only a slowly mounting, often controversial, recognition. They have a measured technique, classic in feeling, with a disquieting climate of dark, airless interiors where young girls sprawl on sofas. Last fall he designed the fine bleak sets of crumbling architecture for the Camus play, taken from the novel, *The Plague*, in which Jean-Louis Barrault *(opposite)* was the star. In New York, Balthus is having his third one-man show at the Pierre Matisse Gallery. (The Museum of Modern Art owns two of his extraordinary portraits, one of Joan Miró and daughter, the other of Derain; the Wadsworth Athenæum owns two of his works.) A frail, aloof man, Balthus rarely uses his full name, Balthazar de Klossowsky.

PENN

BARRAULT, THE ACTOR In Paris, since the Liberation, Jean-Louis Barrault has become France's outstanding young actor, the performances of his repertory company at the Théâtre Marigny, the most controversial, most important theatrical news. A complete man of the theatre, Barrault works as producer, director, actor, and even as the provider of frameworks for dramatizations. He suggested the outline for the André Gide adaptation of Kafka's *The Trial;* as director, used his trademark technique of dance-pantomime; as actor, played with almost acrobatic verve. In New York, where he is visiting this winter, Barrault's haunted head has been seen in films, especially in *Les Enfants du Paradis,* in *Mlle. Désirée;* he will soon be seen in *Man to Men,* the story of Henri Dunant, founder of the Red Cross.

Above: Seen at lunch (where the handsome reader is George Duff, a Pan-American pilot) is an olive-green helmet of crinkly straw with a frame of curling leaves. Made to order by Tatiana du Plessix, at Saks Fifth Avenue. The glitter, by Eisenberg; Saks Fifth. The long white glacé kid gloves by Aris.

The lives of this spring's hats

Left: The newest hat to catch the spirit of *flare* in fashion, a winged bicorn covered in pink and cocoa dotted silk. Shown here with the neckline we find most becoming to it—a deeply plunging V. Hat, "Flight '49" by John Frederics; Frost Bros. Cockleshell earrings by Miriam Haskell; Saks Fifth Avenue.

FRANCES MCLAUGHLIN

Above: Afternoon of the bonnet. Its sweet curve is shaped in absinthe-green straw braid. Tucked in a black velvet cuff, a branch of white lilacs, one dark red rose. The hat—prettiest when worn as an only jewel with a simple, dark suit or dress—by Florence Reichman, about $55. At Stern's; A. Harris.

Below: The bonnet you might wear with a day suit or a simple Shantung dress has a sweeping profile; is of palest pink Burri straw, piled at one side with rosy taffeta. A Maud Roser copy, $30. At Stern's; Jays. The Crescendoe cotton gloves, $4. Bloomingdale's. The scene, Town & Country Antique Shop.

The lives of this spring's hats *continued*

Above: Now we see the wonderful black-straw-with-velvet-band with a new, slight lift of brim, a new side-wideness. To wear all spring, all summer with just about everything. Sally Victor; Marshall Field. The earrings, a cluster of simulated pearls and rhinestones, by Mazer. $18 plus tax. Altman.

Below: Seen shopping (and here the young man also-shopping is Henry A. Bertrand) is toasty Milan straw with a nod of flame flowers, and a whole world of pale tones in its orbit. By Lydia, $35. Altmán; Hudson's. *Yellow* cotton gloves: Shalimar by Merry Hull, $4; Altman. Background: The Flea Market.

Above: The divinely-becoming "broken brim," a fresh deviation of the bonnet, seen here in pale blue Baku straw with an eyelash's width of black velvet—and a black coat-dress, a black summer silk as its shadows. $38. Saks Fifth; Filene's. Earrings and looping necklace by Trifari, also, Saks Fifth.

Below: Again the "broken brim," this time, almost a cloche; this time, seen with a suit and white pigskin gloves at the Museum of Modern Art. The hat, a mothweight of straw—in black, skimmed with a black face-veil. Wonderful with a pale-grounded print dress. Irene of New York; I. Magnin.

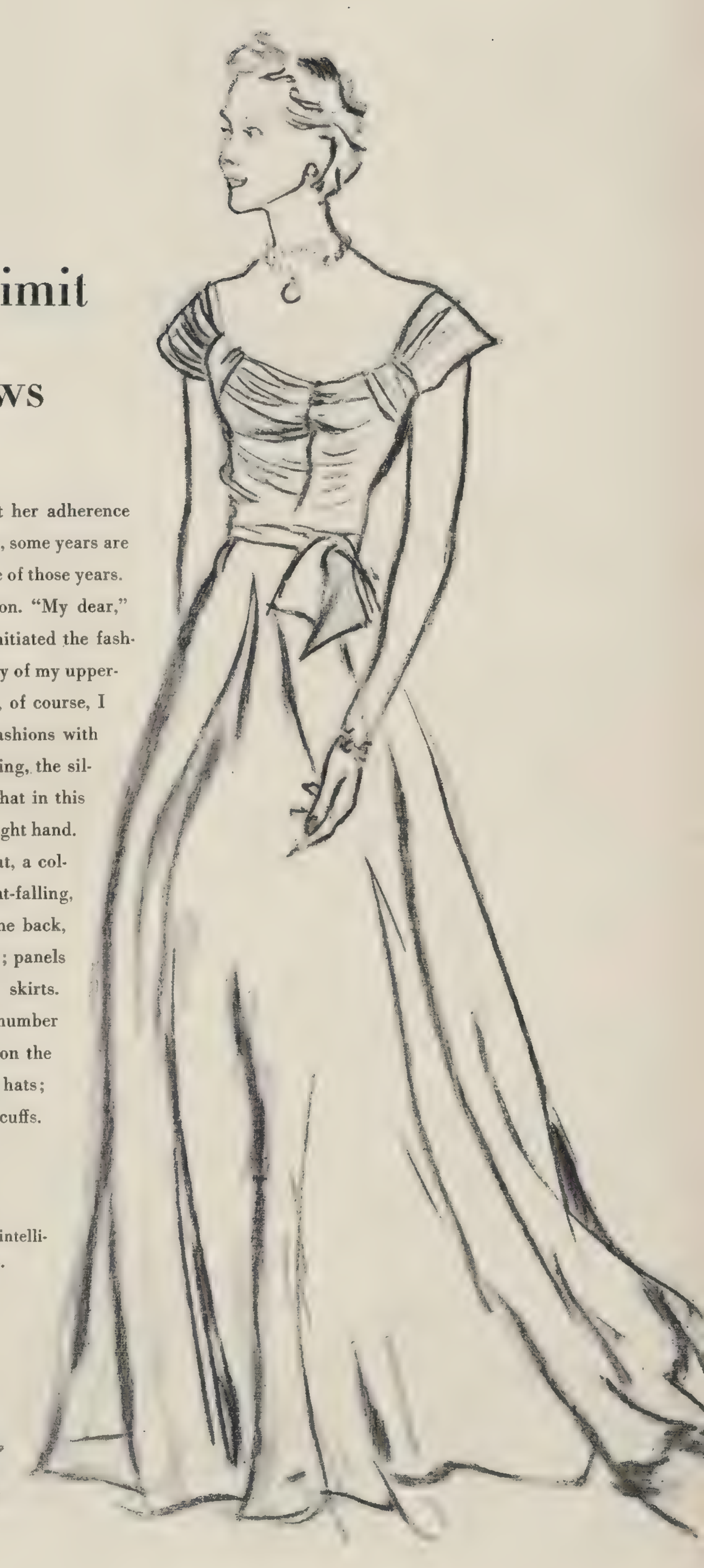
FRANCES MCLAUGHLIN

CECIL BEATON

Fashions...no age limit

Mrs. Exeter's views

What makes a woman of any age well dressed is not her adherence *to* the fashion, but her selection *from* the fashion. Of course, some years are richer than others in choice; and Spring 1949 looks like one of those years. Our Mrs. Exeter was struck by the richness of the season. "My dear," she said, "for one wild moment I thought that they had initiated the fashions especially for my age group, but then, with the humility of my upper-middle years, I thought, 'Oh, they wouldn't do *that*.' And, of course, I was right. They hadn't. Quite simply, they had created fashions with *no* age limit." And Mrs. E. is right. By and large, this spring, the silhouettes are unexaggerated (the Paris collections verify that in this very issue); they are gently indented, tailored with a very light hand. Any dramatic jutting or angling or flaring is done by a hat, a collar, a flighty brief-jacket or cape. Skirts are either straight-falling, evenly rounded (like a teacup), concentrate fullness at the back, or—fresh from the Paris collections—the *trompe-l'oeil* skirt; panels or streamers, breaking in uneven lengths, over narrow skirts. (What could be better for could-be-better figures?) Any number of the freshest, newest fashions work like an incantation on the older woman's figure. The coat dress; capes; grey; wide hats; chiffon; three-quarter sleeves; longer gloves; flaring cuffs.



FOUR-SEASON DRESS

Right: Silk chiffon, yards of it, beautifully, intelligently moulded; sizes 10 to 20, about $225. Bergdorf Goodman; Kaufmann's.

FOR FLATTERY: A FICHU

Opposite: Italian silk taffeta, lightly scrolled, with a deep-dipping fichu, flesh net "frontis"; small hat. Both, made-to-order, Henri Bendel. Pale gloves, also Henri Bendel.

Fashions...no age limit *continued*

Coat-dresses either flare widely or, if they are straight cut, are apt to have peg pockets or the like to exaggerate a small waist. (Mrs. Exeter says, "When the fashion is for small waists, I read that to mean small for *me.* I believe in the Grand Illusion: the ratio of proportions.") Small capes spill softly from coats, dresses; or, longer, act as "jackets" to a suit, a dress. Necklines adapt to your own best-becoming length—by a button buttoned, or left undone (and likely looped with pearls). Prints are small: tight little tie silk patterns, polka dots, close and orderly plaids. Lingerie froth is omnipresent; in frail white blouses (nothing but embroidered air), docile hats sweetened with rickrack, a tulle "frontis," the lace-tracery of a petticoat. There's a whole atmosphere of chiffon: sometimes folded, sometimes disciplined into five-o'clock-and-after dresses; small, concise bags, slim, polished shoes, fichus and stoles, and flowers, fresh ones or fabulous fakes (blue roses, magenta carnations) to tuck in a neckline and waistband. "I do *wish,*" said Mrs. Exeter, "that the clothes were all fearfully expensive, then I could remain so smugly untempted, but at $20, and $30, and $50 . . . and all of them such current fashion that they have a guaranteed life span, *besides* most of them coming in sizes 10 to 44 . . . well, what can one *do?* Yes indeed; put on your hat and we'll go together."

DRESS WITH A CAPE BACK
Carefully shaped black rayon crêpe, the cape cut in one with the sleeves. By Eta, $135; sizes 14 to 40. Bergdorf Goodman; Wm. H. Block. Worn with a flowered, mauve picture hat.

ASYMMETRIC NECKLINE
Slanting low across the bosom of a black rayon crêpe day dress. By Eta, $110; sizes 16 to 42. Saks Fifth. Dawnelle gloves $6, Best's.

COAT-DRESS, CAPED, TIERED

Buttoned-down dress of black rayon crêpe, scattered with rosebuds; by Radiant, $30. Sizes 14½ to 24½, at Lord & Taylor. Pink cartwheel, by Laddie Northridge.

SUIT SOFTENER

Handmade blouse of white batiste, delineated with fagoting, edged with piqué; by Kristina, $18, Bonwit Teller.

HORST

A DRESS TO WALK INTO

Buttoned all the way; coat-dress of Juilliard wool gabardine. By Martini, $70; sizes 10 to 18. Jane Engel. Beige cartwheel; Baroness Radvanszky. Milch bag, $13 plus tax, Peck & Peck.

I-LIVE-IN-IT COSTUME

Two-part dress (to wear as a suit if you like) of Verney navy-blue rayon faille, $30; sizes 14½ to 24½. Arnold Constable; Jelleff's. Jewellery, both pages, by Trifari; Saks Fifth.

Fashions...

no age limit

continued

LADIES'-DAY DRESS

A navy-blue, nearly coat-dress (it buttons to the waist), sized for ladies 5'4" and under.
By Varden Petite in Bloomsburg rayon alpaca; sizes 12 to 20, $50; slanted hat, by Lydia, $35; both Altman.

WOOL JERSEY, MELTING DOTS

Brown dots, on beige imported English wool jersey, for this smooth cutaway jacket-top and skirt.
By Louise Barnes Gallagher, sizes 10 to 20; $155. Bonwit Teller.
Hat, Mme. Pauline.

THE CAPED COAT

Long-line coat in navy-blue rayon faille.
By Radiant, sizes 14½ to 24½, and 38 to 44, $23; Altman; Woodward & Lothrop.
Dotted tie silk bonnet and scarf, Mme. Pauline.

HORST

EASY DRESS—EASY PRICE

The coat-dress, self-buttoned all the way, green rayon Shantung, sizes 14½ to 24½, $20; Altman. Hat by Jeanne Tête; Gunther Jaeckel. Lujean bag, Bergdorf Goodman.

LATE-DAY GREY

The tucking plotted to diminish the midriff; dime-small rhinestone buttons. Dress of rayon chiffon by Fred Greenberg, sizes 14 to 42, $70; Bergdorf Goodman; The May Co., Los Angeles; Hudson's. All gloves, both pages, by Wear-Right, at Altman.

PAINLESS DISCIPLINE

New ways to channel children's "bad" feelings

BY DOROTHY W. BARUCH, M.D.

One basic tenet of modern child psychology is that a child's "bad" behaviour is caused by the "bad" feelings inside him. "Bad" feelings are apt to erupt in bad tempers, in lying, in teasing, and in defiance of various sorts. They may be turned inward so that the child battles with himself and grows fearful, timid, or even ill. Or they may be stored up in the unconscious mind and reappear in adult life in personal upheavals, in prejudice and war. And so, in disciplining their children, parents need to look for unhurtful routes by which the "bad" feelings can be discharged.

One that has proven helpful is for children to make stories and poems of their own. In these the "badness" can come out through harmless channels. Then, as it is comfortably accepted, more positive and warmer feelings become more dominant.

Nancy, four-and-a-half, sits at the table turning up her nose at the cocoa which she had asked for in preference to milk. She is muttering to herself and to the world all at one time, getting out irritation that she has fortunately not been taught to hold in. *"I don't like skin on milk, / Or skin on custard pudding. / I don't like skin on cocoa. / I don't like skin. / Except just skin on me / Where skin ought to be."*

Her mother sits listening, her pencil moving quietly over the sheet of paper. She says nothing, just listens until the chant is over. And then, she nods and acceptantly answers, "You don't like lots of things!"

"No, I don't!" with a smile, gulping the cocoa down.

Nancy had released her "bad" feelings. Her mother has accepted and mirrored them by saying them back comfortably. And these things have worked.

When children are very young, they talk as accompaniment to a great many activities. Without any awareness or effort on their part, their words and phrases fall into rhythmic patterns which are, in effect, small poems. When parents become attuned, they can often capture these and put them down on paper.

"What are you writing?" asked Sandy, aged four.

"I'm writing down the mean feelings you were just talking about."

"Read 'em!" from Sandy in a commanding voice, quite hostile.

"You made a poem when you said those mean feelings!"

"Read it!" imperiously. "Read the mean poem!"

"You said: *'You make me do things / I don't want to do. / I hate to do things. / I hate you.'*"

"Read it again," with a wide grin. "And again," climbing onto his mother's lap and leaning back against her. "And again!"

Fifteen times he would have it. Then after a great hug, he jumped down and ran off.

"Fine song," said Sandy's father later. "What will the neighbours say?"

"Let's not worry about the neighbours. If they can understand, they will; otherwise they'll talk no matter what we do. What's far more important is that I haven't had as peaceful and happy a day since I can remember. It apparently works, this business of children getting their feelings out and our accepting them."

Sometimes a child's words fall into story form rather than into the more rhythmic verse form.

"Once there was a girl who had to go to the hospital," began Cornelia. "Her mother didn't tell her no lies but the stupid nurse said, 'It won't hurt, dear!' Only it did. She couldn't breathe and bombers and birds flew around and around in a hum and a roar. And she tried to yell and she couldn't. She tried to kick and couldn't. There was only the war."

Cornelia went on and on, her fear working out through her story. Her mother listened, knowing tenderly that draining the fear was the important thing.

As children grow older they will often be interested by the idea of dictating stories and later of writing or typing them. Many times all they need as a starter for the "release" kind of story is the knowledge that they *may* tell of unhappy and scary and mean things as well as the nice ones. "Your story doesn't have to be about nice things. It can be about things that aren't nice. It can be about the mean things **you** think about or feel. I won't scold or blame you."

"But you'll lecture me," put in *(Continued on page 145)*

Screen test: silk textures

How many textures of silk appear in the photograph opposite? One more than you see at first glance. The hardly visible silk is—and this is revolutionary—an ingredient of her make-up, pounded silk filaments. Helena Rubinstein calls the face powder "Silk Screen," makes it in shades from pale bisque to rose-mauve; makes liquid or cream-cake foundations to match; Saks Fifth Avenue. The silk of the dress is taffeta. The silks by the yard: eggshell satin, by Ducharne, $15 a yard; Ninghai grosgrain, by C. M. Gourdon, $8.50 a yard; both, McCutcheon's; Frost Bros.

HERBERT MATTER

KERTESZ

Over the drawing room mantel, Mrs. Duke's portrait by Brockhurst

THE NEW YORK APARTMENT OF MR. AND MRS. ANGIER BIDDLE DUKE

In the claret-red library, chintz. books, and a portrait of Mr. Duke

Mr. and Mrs. Duke's apartment has the freedom of movement usually considered the prerogative of a house. The colours are consistently fresh and definite, underscored, as by brash pencil, in black. In the large entrance hall, which is sometimes used for dancing, a deep-green-satin tufted sofa flanked by white-and-gold eighteenth-century chairs; on the ceiling, a *trompe-l'œil* canopy painted grey with gold tassels; the floor squared off in big black and white marble blocks. In the living room, the walls and heavy damask curtains pick up the delicate blue of a rare Louis XVI Aubusson rug. Except for one sofa covered in the oyster grey of the rug's ground, most of the furniture is upholstered in bright cherry-red damask, satin, or velvet. Texture, not colour, gives the change of pace. Georgian eagle consoles are set squarely in front of niches filled with bibelots; on the mantelpiece, Meissen pigeons, a Lowestoft bowl. As assertive accents, a Chinese black and gold lacquered coffee table and cabinet. *(More of Mr. and Mrs. Duke's apartment on the next two pages.)*

(Opposite) Mrs. Duke and her dog "Monkey" in the drawing room

CECIL BEATON

Venetian glass mirror, French screen in Mrs. Duke's bedroom

Green damask curtains, wool chenille
Cellophane blinds in the dining room

THE APARTMENT OF MR. AND MRS. DUKE *continued*

Dining rooms are assuming a double life, particularly in New York apartments. Because Mrs. Duke likes bridge (Mr. Duke prefers after-dinner talk and music) and needed a room for cards, she asked the decorators, McMillen Inc., to give her dining room the proper alter ego. With its almond green, curving banquettes, its family photographs in silver frames, its table lamps, armchairs, and low coffee table, its Chinese lacquer secretary (the ubiquitous black accent), the room retains little of the classic dining room. When they are alone, Mr. and Mrs. Duke dine at the small round table with armchairs gathered around. When necessary, a marbleized table top increases its capacity to eight; for more, two folding tables, each with its marbleized top, hide under the brocade-covered table set at the far end of the room under a portrait of Mr. Duke and his brother. Such personal memorabilia, portraits, photographs, and bibelots are clues to the lived-in look of this new apartment. In Mrs. Duke's bedroom, for instance, the colour palette—pink, Venetian red, and creamy grey—is a piece of eighteenth-century embroidered silk which has been made into a jewel-like bedspread. On the glacé-pink walls are landscapes and still lifes in oil and water colour painted by Mrs. Duke.

Embroidery with sequins appliquéd on the bedspread

Eighteenth-century English candelabra in the dining room

KERTESZ

Green banquette, black and white dining room rug

THE PHOENIX CITY OF WARSAW

The feverish rebuilding, the vigour, the shattering ruins, and the pervading fear

BY RICHARD HUGHES

[EDITOR'S NOTE: *Richard Hughes is an unpredictable Welshman, a playwright, and the author of more than a dozen books, among them* High Wind in Jamaica, *his most famous. (The dramatic version, called* The Innocent Voyage, *appeared on Broadway in 1943.) While still an Oxford undergraduate Hughes wrote his first play,* The Sisters' Tragedy, *which was produced in London; George Bernard Shaw called it "the finest one-act play ever written."*]

It is time somebody wrote a Natural History of Ruins. There is the Common or Tufted Ruin, the noble fragment dear to the romantics; with its ivy and its tussocks of turf and wild flowers, it dwindles still from century to century. There is the same ruin tidied up by a government department, with slabs of concrete instead of verdure and guard-rails for the giddy tourist instead of ivy—what might be called the Ruined Ruin. Again, there are all the characteristic ruins of natural cataclysm: the earthquake ruin, the wild debris of the hurricane or the flood. But in Europe today a new genus, formerly rare, is now the commonest of the lot: the Man-made Ruin, the *Urbs Debellata.*

Even in this genus there are many species. One soon learns, for example, to distinguish between the effects of air-bombing and those of shellfires. If you fly over Berlin or any other large town principally ruined from the air, it is like looking down on a honeycomb the top of which has been sliced off. The roofs are gone—miles of them. The walls still stand, the houses are rows of little empty boxes without lids. A town destroyed by shellfire, a town such as Breslau where the Nazi armies made their last big stand in the east, looks very different. For shells go particularly for the walls. Little shells knock holes through them: big shells kick them altogether out from under the roofs they support. Then the roof may collapse utterly; but more often it still hangs askew from some fragment, looking rather like the sort of umbrella a tramp abandons in a ditch. But even shellfire is uneven in its effect, leaving many a dramatically jagged fragment still standing among the brick heaps and torn concrete.

Warsaw suffered both bombing and shellfire, in its two sieges: but that was not enough for Hitler. He seems to have had a maniacal hatred for Warsaw. When it was apparent that the Nazis must presently retreat, he gave orders that the town should be destroyed so utterly that it could never be rebuilt. Thus, while the last remnants of General Bor's tragic insurrection were being stamped out in the Old City, and the Russians waited on the far bank of the Vistula, squads of skilled demolition workers moved from home to house and street to street. For these specialists the difference between a mediæval church, a sewer, an eighteenth-century palace, a block of flats was purely technical: a problem of the type and placing of the explosive charge required to destroy it.

No other great city had been razed like this since Carthage. The job was done so thoroughly that even the Polish government thought it was successful, and proposed to move the capital to Lodz, leaving Warsaw as a memorial mountain of rubble in the middle of the great plain. But the remnant of the people of Warsaw, unbidden, came back like ants to a shattered anthill. Burrowing into the cascades of bricks they found shelter in cellars and basements. Rebuilding began. Half the citizens of Warsaw seemed to discover that they were bricklayers born. A passageway for handcarts would be cleared down the middle of some broad street. The women set to work to sort the billions of bricks and clean them for re-use. Shops and restaurants opened at the ground-floor level, a low façade of new plate glass and cement topped by the crazy outsize crenellation of the shattered walls above.

Warsaw is already a new city, a city of resurrection, of life, vigour, national pride. Everyone has sore throats from the clouds of dust, but through the clouds the miracle of a town growing from day to day like a mushroom astonishes the eye. Nor is there anything shoddy or "utility" about the work done. Where a palace once stood a palace rises again, detail by detail. Museums, theatres, churches, were not left to the last (as we should have done): they were given *priority.* It all happens with incredible speed. To walk in the streets of Warsaw today is to see Phoenix reassembled feather by feather.

Only in the ghetto is there no resurrection. What was once a teeming quarter of the city is now a flat tableland of level, trodden rubble, some six feet above normal street level. Crushed among the crushed masonry there still lie some twenty thousand murdered bodies. There is a moldy smell, and no life there but a few *(Continued on page 153)*

Opposite: "THE OLD TOWN," A HOLLOW HONEYCOMB FOR WARSAW'S PIGEON POPULATION, IS ON THE FUTURE RECONSTRUCTION LIST. THIS "MEMORIAL MOUNTAIN OF RUBBLE" WAS SKETCHED FOR VOGUE BY THE POLISH-BORN ARTIST TOPOLSKI.

DEAN ACHESON, Secretary of State (*above*), is dressed for the morning in Washington. It is obvious that he is a Tweed Man. As he wears it, his tweed suit seems almost formal, completely un-countrified, with well-cut white shirt (high-collared and tidy) and one of the best neckties that a man can wear in the daytime—small pattern, but with lively colour.

FRED ASTAIRE (*below*) is the perfect example of an American ideal in dressing—un-sloppy but casual—in his buttoned-down shirt, unbound fedora, pin-striped blue suit. The secret of his charm for us is clearly not the way his coat is buttoned; it is that his clothes fit, beautifully, and that he wears them with his own incredible grace and loose-jointed style.

T. MARKOE ROBERTSON (*above*) is on his way to the beach. (It happens to be Southampton, but it might be almost any other.) We like his striped flannel blazer, his bright silk handkerchief, his shirt worn open at the neck; we particularly like the way his blazer is buttoned (no kangaroo pouch) and the summertime casualness of his frankly baggy trousers.

INP

WE LIKE THE WAY THEY LOOK

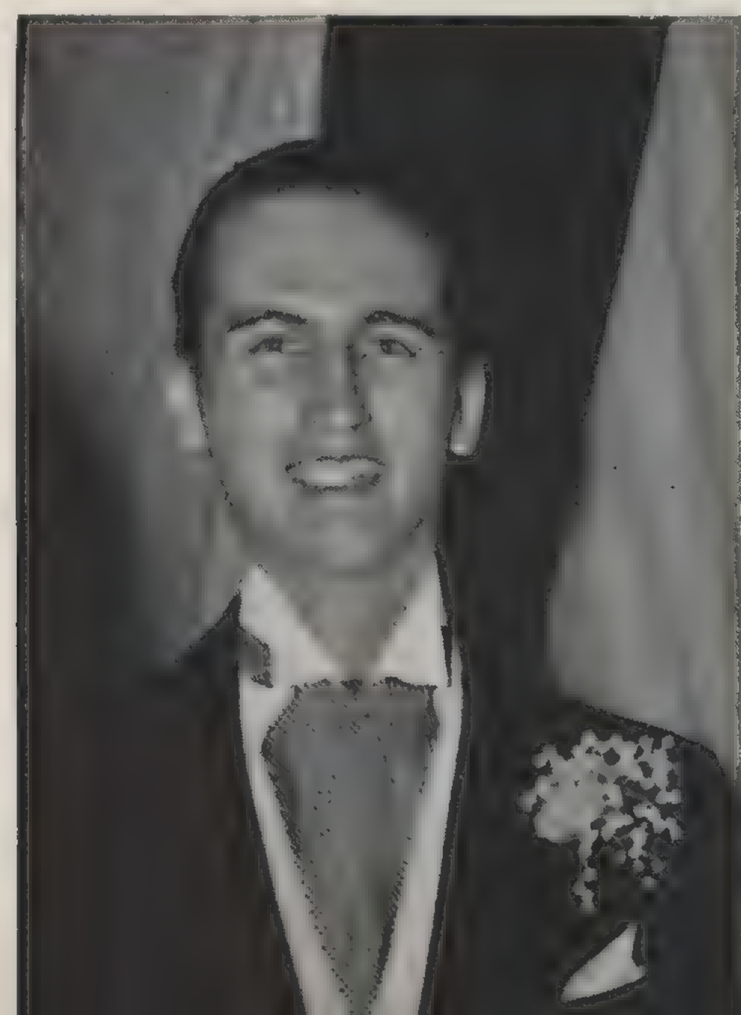
If men dress for women—which we are beginning to doubt—let them consider these pages. Without eccentric or alarming innovations, these men catch—and please—the eye. They prove that the simple elements of men's clothes, the usual narrow choice between one woollen tube and another, can be made into a Good Thing.

JOSEPH QUIRK (*left*) atop his shooting stick, is dressed for field trials, in leather-faced trousers, big-pocketed, loose, tweed coat, rough boots—all obviously standard equipment for the field and obviously as elegant, in their way, as white tie and tails. The long pheasant feather in his hat is Mr. Quirk's own mark—and worn with his own authority.

EDWARD STETTINIUS (*below*) is almost awesomely well-dressed in the best tradition of dignified American business or official life. His clothes—blue double-breasted suit, white shirt, dark tie, grey fedora—are regulation, definitely. But they fit so well that he, like all the men on these pages, has clearly and comfortably been able to forget what he's wearing.

ACME

ANGIER BIDDLE DUKE (*below*) is dressed for a summer wedding, and it is a pity that this uniform—which can only strike a woman as a Beautiful Sight—is limited to such formal daytime moments, to ushers, bridegrooms, best men, and fathers. Wing collar, folded grey ascot, and white linen waistcoat are patently man's most becoming outfit.



The silk dress-coat, in this year of coat-dresses, doubles its value, doubles its life. Wear it as a coat or (sometimes with a forward peek of petticoat) as a coat-dress. Have it in a dress material; faille, or taffeta: choose one with impetuous, strongly defined lines—like these. *Above:* Tiered dress-coat, the collar wide and newly flat, the barrel-stave folds of the skirt funnelling to a narrow waist, the sleeves deep and dolman. By Anthony Blotta in heavy black rayon faille; $270; Gunther Jaeckel; Stix, Baer & Fuller. Flower-sprinkled hat by Lilly Daché. *Below:* More tailored dress-coat with a plunging neckline, velvet collar, notched revers, a box pleat at the back. By Capri in heavy black rayon faille; not shown, a white and black print dress of rayon crêpe to make a redingote; together, $185; Saks Fifth Avenue; Hutzler's. *Opposite page:* Ribbed silk taffeta dress-coat with a melon-shaped skirt, big collar smoothed down. Shown with one of the important hats of the season, the pale, slanted bicorn. Dress-coat by Anthony Blotta, $270; Gunther. Hat, John Frederics. Earrings, gold and diamond pin, Cartier. Glacé kidskin gloves, eight-button length, by Kislav, $10.50; Best's. Dress-coat and hat also at Harzfeld's; L. S. Ayres. The lipstick, Lucien Lelong's "Okatea Red."

Dress-coats Coat-dresses

FRANCES MCLAUGHLIN

Slip dress...Under-Twenties' summer living

FRANCES MCLAUGHLIN

PHOTOGRAPHED AT THE FINNISH ART SHOP

Under-20 fashions

Fashions that are under twenty dollars for you who are under twenty years

After June, 1944, Vogue suspended, because of wartime shortages, the department we call "Under Twenty." Now, we begin our "Under Twenty" series again, plan to publish, regularly, clothes chosen with price in mind, but worthy of the label "Price Tag Anonymous." Here are seven dresses to live in, to live by, this summer, none more than $20. *Above:* Polka dots on a daylight dress that could go to a noon wedding, under a fitted coat. By L'Aiglon in grey and white rayon crêpe. $15; Lord & Taylor; L. S. Ayres. Gloves by Crescendoe, $4; Richelieu pseudo-pearls; both, Lord & Taylor. *Right:* Empire dress, red sheer rayon crêpe print, $18; Bloomingdale's. Jenny bag, Arnold Constable. *Opposite:* Newest shape of the season—the slip dress on the opposite page. It is the sort of thing the young have been seeking for many a summer, a cool nothing of a dress, with straight lines, no fuss; easy to jump into and out of; for packing, for pressing, it flattens out like a handkerchief; easy to put on and forget. You might wear it now under a wool coat; in the summer daytime with a straw sailor, red shoes, as here; in the evening with a velvet jacket or hat. More of these slip dresses in future issues. Joanne Junior dress in rayon that looks like linen, $19.95; Bonwit Teller; I. Magnin; The Blum Store; Hutzler's. Capezio shoes, $13; hat; both, Lord & Taylor. Dawnelle gloves, $5; Bonwit Teller.

PHOTOGRAPHED AT THE MUSEUM OF MODERN ART

Under-20 fashions *continued*

Here, another bouquet of young dresses at under-twenty dollars. *Above, left:* Spring's neatest polka dots, white arranged on soft grey, for a fresh, full-skirted dress in 100-denier rayon crêpe. $15 from Jane Engel. (Photographed at the Museum of Modern Art.) *Above, right:* Silk crêpe dress in navy blue and white, with news in its big collar that furls forward into lapels. By Surrey, $18; Lord & Taylor. Calfskin bag by Lesco, $25 plus tax at Lord & Taylor. (Photographed at the window of the Finnish Art Shop.) *Left:* A shirtwaist-type dress, simple as a crocus, here blooming in grey rayon tissue faille, ready to put on in the morning, wear all day. $15; Stern's. (Photographed at The Flea Market.) *Below:* Print with shoulder drapery that dips as sleeves. By Queen Make in garden green and pink rayon Shantung. $15; Altman. This photograph and the one opposite taken at the Paris Theatre. All gloves on this page are handsewn white cotton by Hansen; the pseudo-pearls, by Richelieu; gloves, jewellery, at Bloomingdale's. *Opposite page:* Dress-coat of navy-blue rayon faille by H. and D.; high-flaring straw hat by Madcaps, $6; both at Altman. The coat also at Halle Bros. The straw handbag, shaped like a school satchel, lined with leather, by Lujean, $13 plus tax; Saks Fifth Ave.

FRANCES MCLAUGHLIN

Coat for Under-20 dresses, $45

This young coat works two ways: primarily as a coat; alternately, because it is fitted and flared and deeply buttoned, as a coat-dress, important, complete in itself. (For biographical details, see facing page.)

$50

$30

The price is a point

Above: The price is a point; so is the shine of black patent leather (belt, hat); the plunging neckline; the natural colour; the black piping, black buttons. Dress by Sheila Lynn in rayon with a linen look. At Saks Fifth; Neiman-Marcus; H. & S. Pogue. Hand-sewn gloves with an inch-and-a-half hem at the wrist, $3.50; by Wear-Right; Peck & Peck. *Opposite page:* The price is a point; so are the dressmaker cottons; the plaid; the over-skirt; the flare of collar and cuffs. By Star Maid in green and blue gingham with navy-blue cotton voile; the Milan cartwheel, $35; the Dawnelle gloves, buttoned on the palm side, $3.50; all at Bonwit Teller. Dress also at The Dayton Co.; Carson Pirie Scott.

COFFIN

The price is a point

Above: The price is a point; so are the polka dots; the swirl of the overskirt drapery; the swathed waistline; the close bodice; the silk surah. Five-o'clock dress by Ceil Chapman, in red with white dots; white Shalimar gloves, $2.50; both, Lord & Taylor. Hat, bag, John Frederics. Dress also at Garfinckel's; I. Magnin; Hudson's. *Opposite:* The price is a point; so is the cloth—silk Shantung; the roll of the collar; the hip pockets; the all-day propriety, all spring, all summer. By David Crystal, at Saks Fifth; Frost Bros.; Hutzler's. Gloves by Van Raalte.

$40
COFFIN

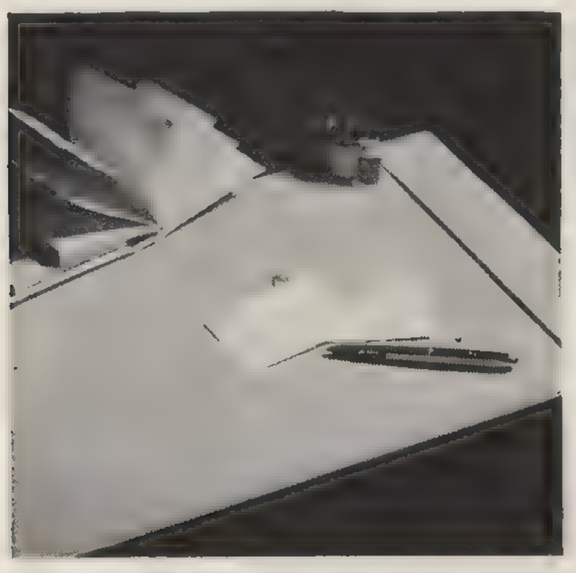
$18 $40

The price is a point

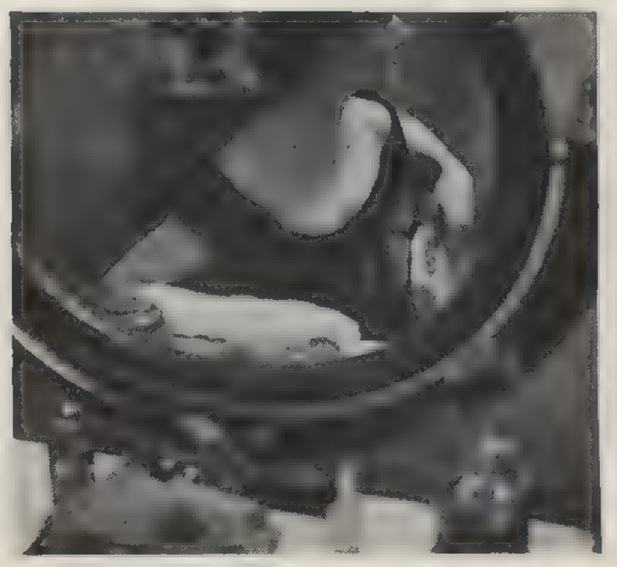
MRS. WILLIAM FRANKLIN TALBERT, photographed *above* in a special find. The price is a point; so is the cloth—black organdie with its own rayon taffeta slip; the daylight cut; the glitter; white piqué collar; patch pocket on the skirt. By Winfield. At Altman; Vandervoort's; The Broadway. Boyce-Lazarus gloves, $5. At Altman. MRS. JAMES SARGENT APTHORPE, photographed, *opposite page*, in a three-part discovery. The price is a point; so is the above-the-waist bolero; its lining—cotton check; the blouse of the same; the slim skirt. Suit by Ciro in navy-blue worsted flannel. The beret by Madcaps, $5; both, Altman. The suit also at Jordan Marsh; Himelhoch's.

COFFIN

DINNERS: DO DRESS...



1. A week in advance: reminders (Dinner . . . at eight) after verbal invitations.



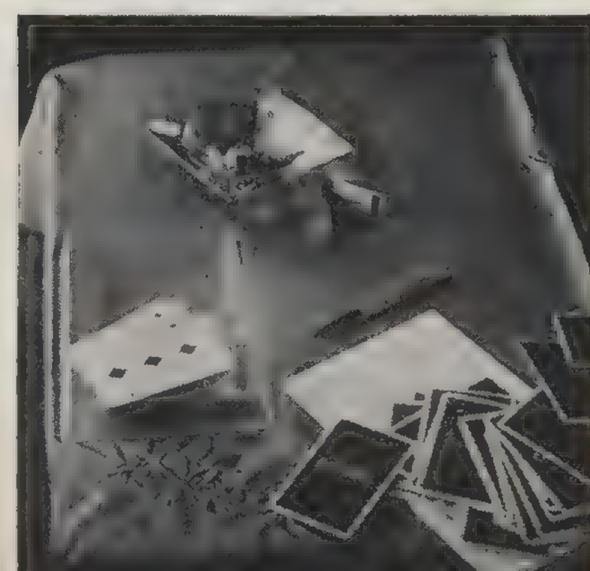
2. The evening begins: shoulder-y décolletage—festively, clearly for dinner.

3. And—welcome or not—black ties for the men; shirts may be either soft or stiff.

"Black-tie" dinner

At table: the guest finds her place (only her first name is written on the card because, although there are twelve people at table, all of them are intimate friends); she notices with pleasure that sherry will come with the soup, that white or red wine will follow after (red, she hopes), and that her liberal-minded hostess, as always, expects her to smoke (her husband, however, is meanwhile earnestly hoping that his neighbour will wait to smoke until the salad, at least). With more objective pleasure, she sees, too, the nice, simple silver—Lunt's "William and Mary" pattern. *(Further details, pages 147-149.)*

4. End of the evening: Canasta tables left in disorder, scores neatly totted up.



...DON'T DRESS

5. Three days in advance: "Wonderful—come at seven fifteen—and don't dress."

6. The evening begins: shoes and hemline definitely "late-day," not evening.

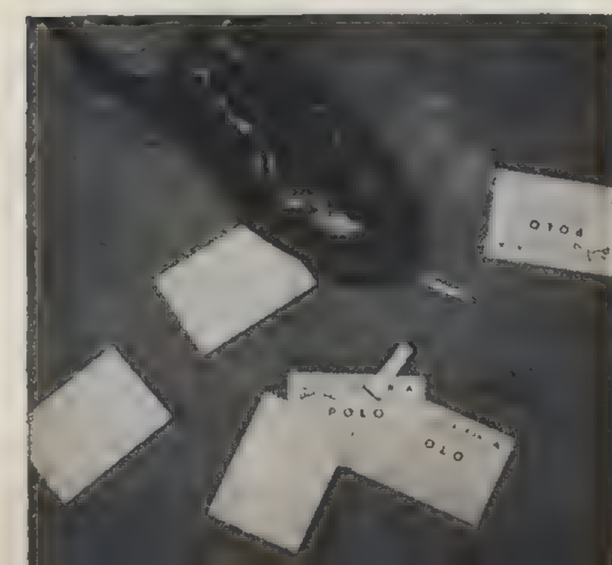
7. Happy husband in dark suit, white shirt; (his wife chose his black hat).

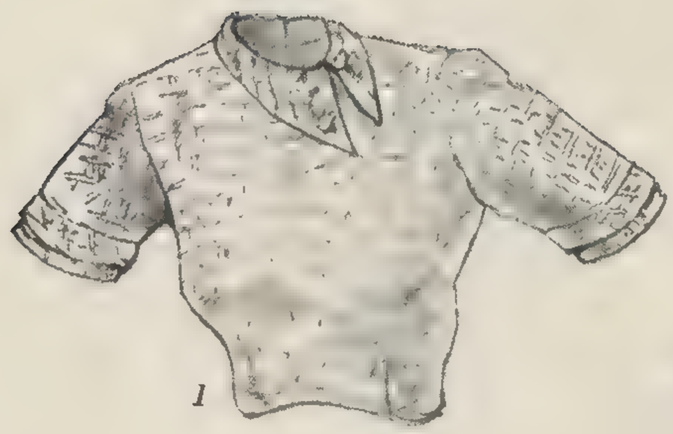
"Don't dress" dinner

On the buffet table: the guests take in, in one satisfied glance, the main courses of this well-planned dinner: curried lamb with rice, green salad, good French bread, and good wine (the dessert, strawberries with sour cream, is on another table). But only the women appreciate the strategy involved: the food chosen because it can wait if necessary (there is no waitress); this big table, set in a far corner, where used plates will be unnoticed; dessert and coffee on a more central table; small tables in the living room conveniently cleared of ornaments. The silver shown here is Alvin's "Southern Charm."

SCOTT HYDE

End of the evening—almost: Squadron A polo over; "Shall we go on somewhere?"

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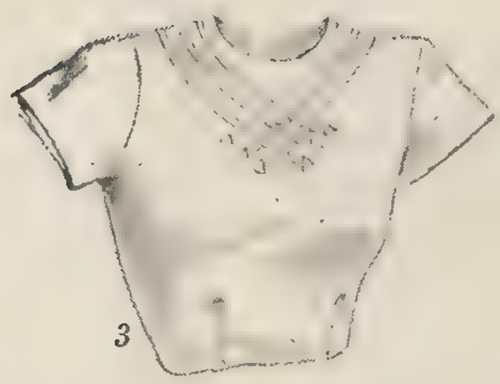
Blouses for a season of separates

2

8

Here and on page 154, a spring gathering of new blouses. Among them you are likely to find some that will tempt you to begin a fresh collection of separates (or refresh your current one). Most of them have a double value (like the dress-coat that is also a coat-dress)—*as* suit blouses and as the bodice-tops to various shirt-and-skirt combinations you might invent. 1. Good separate, this blouse with an asymmetric collar. By Rose Lacher, in Bur-Mil crinkled rayon taffeta. $11; from Bloomingdale's. 2. Back view of a fly-front blouse by Adelaar in mauve Cohama silk Shantung. $10; Milgrim. 3. Appliquéd arrows of taffeta run around the neckline of a navy-blue Bur-Mil rayon tissue faille blouse. By Morlove. $11; from Altman. 4. In white cotton batiste; plunging neckline; lace bands. By Opera. $8; Arnold Constable. 5. Tailored, by Deauville, in Hope Skillman yellow-and-grey chambray. $11; Bloomingdale's. 6. Polka-dot silk surah blouse, with melting shoulders. By Stelrose. $18; from Altman. 7. Caramel-coloured rayon tissue faille with a tiny collar. By Heller. $11; at McCutcheon's. 8. Neat points: yoke of stitching; mandarin collar. By K. Wragge in rayon crêpe. $5; Stern's. 9. Shirtwaist with bib of stitching. By Miss Swank in rayon crêpe. $8; from Altman. 10. Blouse-or-separate, rounded, tucked yoke. By Textron in rayon crêpe. $8; Bloomingdale's. 11. Kerchief-tie blouse with a winged V neckline. By Alice Stuart in red surah of Célanese rayon, black dotted. $8; Oppenheim Collins.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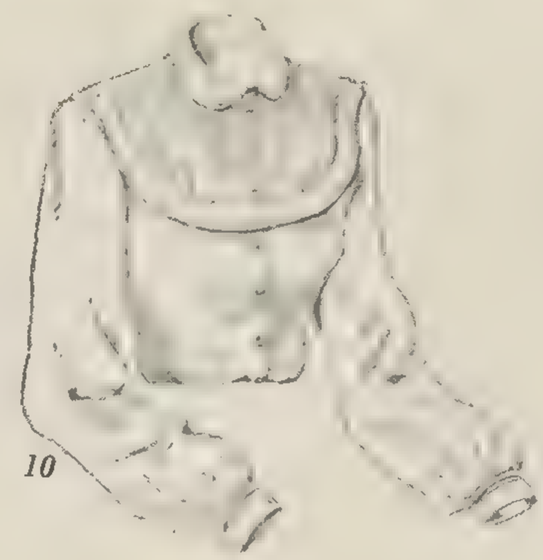
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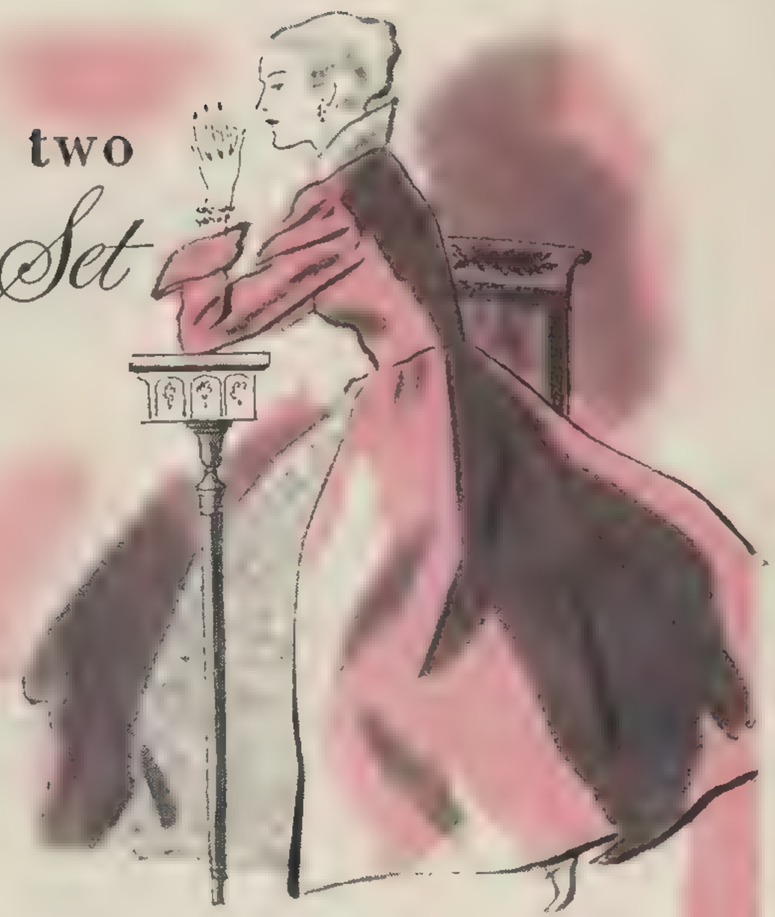
SKETCHES BY DE MARSAN

Unless you're planning a hermitage for two you'll want *The Modern Hostess Set* in Frank Smith Sterling



EDWARD VII

FIDDLE SHELL

FIDDLE THREAD

Such a wonderful idea — a service carefully planned to give you adequate sterling silver for every meal you serve. Complete luncheon or dinner service for four — buffet service for eight. No borrowing — no piecing out with odds and ends when you entertain up to eight people.

Here are the pieces included in the Modern Hostess Set — in all five beautiful Frank Smith Sterling patterns:

SPOONS	8 teaspoons 12 dessert spoons (4 for serving)
KNIVES	8 luncheon knives 4 butter spreaders
FORKS	12 luncheon forks (4 for serving or salad)
	1 steak set

Send 25c for our booklet, *The Modern Hostess Set.* It shows you all five Frank Smith Sterling patterns, with lists of pieces and prices, outlines several practical plans for adding to your original Modern Hostess Set, and contains other important information. There's a jeweler near you who will show you Frank Smith Sterling. We'll be glad to give you his name.

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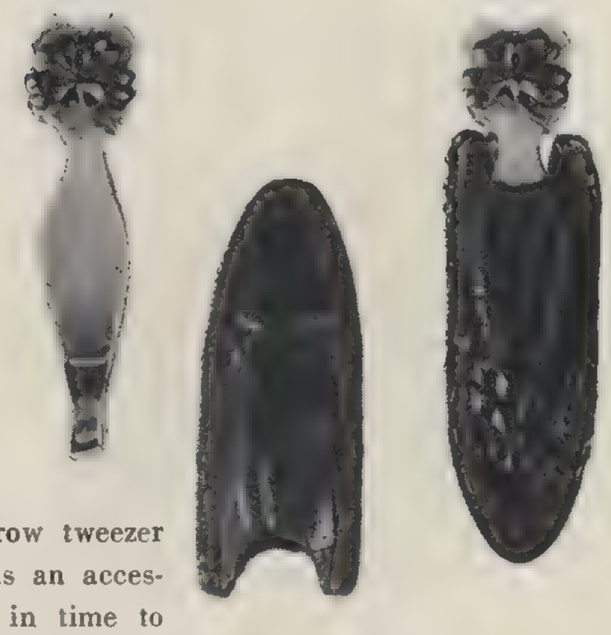
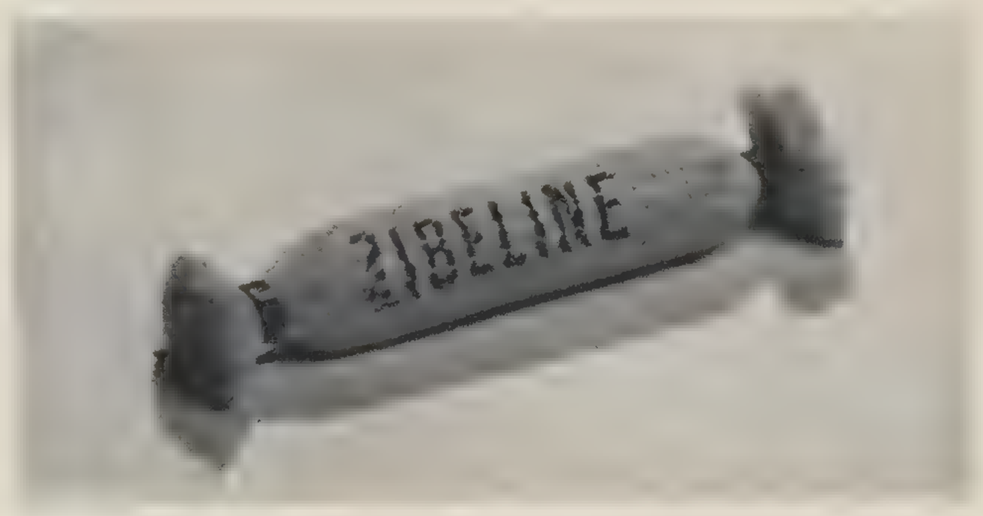
DISCOVERIES FOR YOUR PURSE



The eyebrow tweezer emerges as an accessory just in time to catch unruly hairs enroute. Snub little precision-tweezer with gold-like stem—clover head, alligator case in red or blue. From Rubinstein Salon.

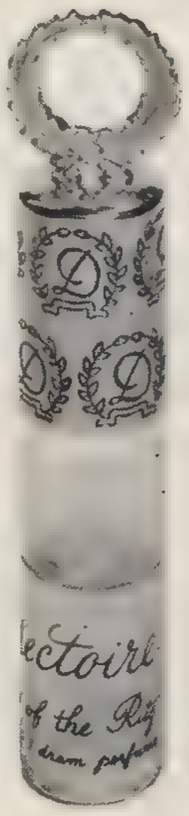


Weil's Evette is a tiny capsule that holds one portion of perfume. You crush the capsule, apply the perfume, tuck the cloth-capsule in your purse as a fragrant after-thought. Altman.

All that glitters is, in this case, Coty's Purser, a tiny vial to hold your favourite Coty fragrance. A determined stopper under the gilt knob keeps it from evaporating—makes the prerogative of perfume touchups during an evening all yours. Altman has it.

There's news twice here: once in Molyneux's new perfume Vivre, high-note fragrance accessory for spring. Once again in the strict-lined little bottle shown above, with its leather travelling case—a leak-proof accessory for your purse. Lord & Taylor has it.

From Lanvin: a black and golden cylinder that holds one dram of Arpege, Pretexte, or My Sin perfume. Could be a jewel-like purse addition. Lord & Taylor.



From Charles of the Ritz: purse-size part of their new Directoire series. This pretty glass tube with a delicately etched gilt top is at Altman.

Handsome, wafer-thin comb-in-case makes a bid for versatility—is equally at home in an alligator or satin bag. Measures a scant three inches of sterling silver and mock tortoise. Black Starr & Gorham.

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DISCOVERIES IN FRAGRANCE

WHAT IS PERFUME? It is the skillful blending of precious flower or animal fixatives (sometimes synthetics, for a special note), with just enough alcohol added to carry the fragrance. It is the most intense concentration of scent—should be applied carefully but not too sparingly. Should be worn as a fashion accessory, which it is. *Above:* Dana's Emir, Chanel No. 5, Patou's Joy, Coty's Chypre, Ciro's New Horizons.

WHAT IS TOILET WATER? It is a diluted form of perfume. More alcohol added to the basic perfume oils makes it a more vapor-like liquid. Makes it a perfect bath accessory to be used in great, extravagant, all-over splashes or sprayings on you, in your closets and lingerie drawers.
Above: Yardley's Old English Lavender, Carosanti's No. 9, Caswell Massey's Jockey Club, Ann Haviland's Blue Hyacinth, Eau de Lanvin.

MIEHLMANN

WHAT IS COLOGNE? True cologne is a product in itself evolved long ago by a monk of Cologne, Germany. To its basic formula, enough perfume essence is often added to give more fragrance-direction. It is a stimulating friction lotion. In this country, however, what is called cologne is often an extreme dilution of perfume. *Above:* 4711, Georg Jensen's Esprit du Roi, Caron's Eau de Cologne, Fabergé's Straw Hat, Guerlain's Imperiale.

THE BEAUTY OF IT!

the silken look . . .

HELENA RUBINSTEIN

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Silk Film 1.25 Silk Tone 1.50. Silk Tone Special 5.00. Silk Screen Face Powder, 3.50, 1.00. Silk Compact Face Powder 1.50. Rose Mauve Lipstick, 1.50, 1.00. Rose Mauve Rouge 1.00. Nail Lacquer .60. (plus tax)

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N. W. AYER & SON

PAINLESS DISCIPLINE

(Continued from page 114)

seven-year-old Joan suspiciously.

"I know you feel that way. But truly I won't. You can make your story about anything you wish!"

"Even if it's naughty?" in the usual way of needing reassurance when parents—or teachers—first permit children to bring the hitherto forbidden feelings into view.

"Yes, Joan," guaranteed Joan's mother. "Even if your story is very, very naughty, I won't scold."

"But you've always been scoldy."

"I know I have been up to now. But now I've learned better. I've learned that it helps people a lot to tell about the mean ways they feel."

So Joan started, pausing after the first word and then moving smoothly and rhythmically forward.

"Yesterday—
I lifted seven flower pots.
I put them in my tent
And found they were
Full of big, bad bugs
To bite the baby."

Joan's mother nodded. "You wanted them to hurt her!"

"I wanted them to bite her hard and make great big red bites swell up all over her so she'd be as swelled up as a big red balloon and nobody'd say, 'What a sweet, pretty baby!'"

Joan gave a deep sigh of relief. Her mother said, "It feels good to be telling me. It's good to get those mean feelings out in words!"

"Yes," said Joan, adding wisely, "and not out in bitings or hittings."

Joan's mother reported two months later: "Joan's been a different child since she's been getting her mean feelings out in all sorts of ways including telling stories. But it didn't happen all at once. At first she was meaner to the baby. I had to watch every minute. Now she's ever so much friendlier, though, and we have far fewer scenes."

Sarah, ten, was a sensitive child who had frequent asthmatic attacks. "She's never angry," her mother avowed in a group of mothers one day. "In fact she's so sweet I don't see how I ever get cross at her. I do though, I guess, because I'm so worn out with the housework. When you say all children have resentful and angry feelings I can't help feeling that Sarah's an exception. I know she hasn't."

However, when Sarah's mother began to understand that emotional troubles could come out in bodily troubles, she set aside a time alone with Sarah every day. She assured Sarah that she could tell her about all the unhappy and troubled and mean feelings she could think of.

At first Sarah denied having such feelings: "Honestly, I don't."

"You don't like to remember them, I know. Like me. I don't like to remember about getting cross at you. It makes me so ashamed."

Sarah looked at her mother in surprise. She'd never suspected that her mother had any such sense of shame. Much less had she ever thought to hear about it.

Her mother went on: "I've learned that if I get my bothered feelings out in writing I'm not so apt to let them come out on you. Want to hear one of the stories *I* made?"

Sarah nodded.

"Okay, here goes.

"I get so mad working all day long I feel like fury. I have too much to do. The house is too big. The wash is too heavy. The pots and pans and dishes and arguings get in my hair. I'd like to lump it all. I'd like to go on a kicking, tearing, screaming tantrum and throw the washing machine out the window and the carpet sweeper and every dust-cloth and broom and choke all the arguers and let the whole place go to pot."

Sarah chuckled appreciatively, "Then we'd live in a pigsty. But that wouldn't matter, Mom. I know how you feel."

Later, Sarah came shyly and handed her mother a story-poem about one of the small experiences in the daily round of living into which she had apparently been putting the feelings of unsurmountable difficulties, common on occasion to us all.

"When you're angry—
And I'm making my bed
Everything's a mess.
All the bumps seem bigger;
All the wrinkles seem deeper.
The tucking is bunched up.
Nothing is right.
I get rough inside also,
And chokey.
And I go to bed
And I cough and cough."

"Suddenly it came clear," said Sarah's mother to Sarah's father later. "At least a part of her asthma attacks must come as a result of her held-in feelings choking to get out."

Sarah's parents were not content, however, to stop here. They took Sarah for professional help. For two years psychological treatment proceeded along with medical treatment. At the same time Sarah's parents turned increased attention to satisfying Sarah's emotional needs and they continued to accept her feelings, encouraging her to bring them out. Among other things, Sarah kept on writing poems and stories. These she gathered into a loose-leafed binder until it had become quite a sizeable book.

In their times alone, Sarah on occasion would turn back the pages. "Remember, mother, this was the way I felt then?" . . . "Remember when you'd gotten so mad, how afraid I was? But I'm not afraid anymore."

"Not afraid to be mad on your own either?"

"No, Mom. Not a bit. It makes us so much better friends."

Here are a group of children in fourth grade sitting enthralled, listening to their teacher reading aloud. She is not, however, reading from the printed page. The book she holds is a loose-leafed binder, covered with gay chintz, and divided into different sections. Each section is marked by means of a sturdy tab with a child's name: Amy, Al, Andy, Barbara, Betty . . . and so on down the line.

(Continued on page 146)

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Look for the name EXYLIN on closet and travel accessories, too!

PAINLESS DISCIPLINE

(Continued from page 145)

"Read us the frog poem Barbara made," requests one youngster eagerly.

The teacher starts:

"Frogs in the pond
Three, four, five—
All covered with bumps!
I guess they have hives."

"Now the sad one about when Jimmie was afraid of dying and made the engine poem and we talked about how we all wanted to be like that engine and have part of us stay alive for always."

"Where do old engines go
When they're finished,
When they're old,
And new bright shiney engines
Take their places?
What happens to them
When they've grown
Useless
And old?

Can't part of them
Keep living
In the new ones,
In the young ones?
Can't they give
Just a whistle or a smokestack,
Just a piston or cow-catcher
To the new ones?
And that way
Stay,
And not go
Altogether."

"Now read a mean one. The new one I made today."

And so it goes on, the reading back of children's thoughts and feelings—feelings of anger and hurt and apprehension and feelings, too, about the droll whimsies and the flashes of beauty that come into view.

It had started by the teacher's saying, "You can write stories or poems about anything you wish and we'll put them into a *book of your own.* You can write about nice feelings or mean feelings, about any kind you want. You can write them down yourselves or dictate them to me, whichever you prefer."

For a while the class responded with what to them was both intriguing and bad. They went wild in an orgy of obscenity. Every other word was a four-letter monosyllable.

The second phase was a deluge of murder with every known weapon, in every known way. But gradually this played itself out and more and more lovely bits began to come in. The teacher commented: "They seemed to be more open to lovely things. I guess, as always, the positive feelings do have more space to enter when the troubled ones have been at least somewhat cleared out." At home, parents can also make books of a child's own poems.

Most important things to remember: Your interest in him; delight and satisfaction in what he says and feels. Letting him be free in what he says and how he says it. Not insisting that his poems rhyme—they don't have to. Much verse by the best of our poets doesn't. Encouraging him to be himself. And, as always, accepting whatever comes.

Barbie, six, dictates, and her mother feels the little hairs rise on the back of her neck at the beauty and accuracy of Barbie's descriptions.

"Birds fly like waves.
Birds fly like water from icicles
Falling straight down.
Birds fly as if
They were dancing on air."

She reads back Barbie's poem and Barbie's dreamy look matches her own. At this moment Barbie and her mother are not only parent and child. They are two people who together are relishing something good.

"I've got a new story in my mind to put in my book," announced another six-year-old. Diana's eyes are alight with mischief. "It's about being naughty."

"All ready," said mother, taking pencil in hand.

"I didn't come when you called.
I just sat on the grass,
The sun shining on me.
I sat there till I was so hot—
I was too hot to move,
I was too hot to do anything.
I couldn't come.
I couldn't move.
I couldn't do anything.
And so—
I just stayed there
Till you stopped calling
And the sun
Went away."

As children talk and write out their feelings and as parents accept and say or read these back, not only do the disciplinary ills diminish but new relationships and understandings develop.

[EDITOR'S NOTE: *A psychologist specializing in psychotherapy of children and their parents, Dr. Dorothy W. Baruch lives in San Francisco, lectures all over the country. The author of many books for children as well as for their parents, her latest,* New Ways in Discipline, *from which this article is an excerpt, will be published in May by Whittlesey House.*]

GENTLEMEN:

WE HAVE NEWS FOR YOU!

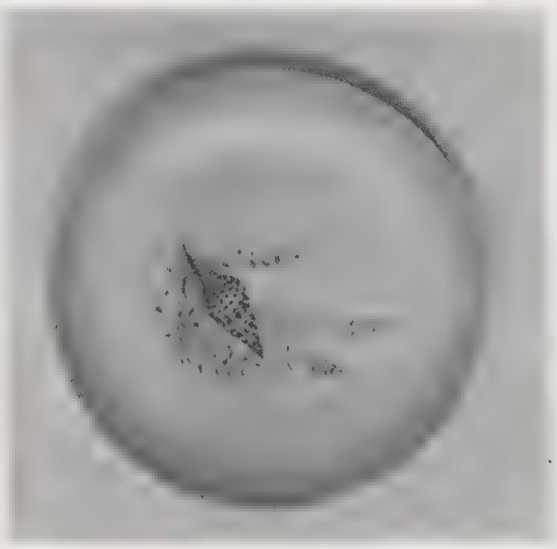
VOGUE, APRIL 1

"BLACK TIE" DINNER

(Continued from page 136)

Other views of the table settings on pages 136-137. Here, Castleton's white china fruit plate hand-painted from old fruit prints. $75 a dozen; at Black, Starr & Gorham, N.Y.

Life-size photograph of luncheon fork in the "William and Mary" flat service by Lunt Silversmiths. Etched border enlivens the serene pattern. $5.50 tax included; Georg Jensen.



Fish plate from Castleton's hand-painted series of twelve sea shells. Names of shells on back of each plate. $300 a dozen; Black, Starr & Gorham.

Service plate with fruit, vegetable designs on white porcelain. Herend's "The Market" pattern, imported from Hungary. Dozen, $174; Georg Jensen.

SCOTT HYDE

An Easter Treat for tiny toes!

Here's an Easter Gift for kiddies' feet . . . and what a hit bunny toes make . . . They squeak . . . the ears can be moved. Sizes 5 to 12 Colors . . . Pink and Blue

Each pair of Basco bunny slippers packed in the attractive Basco box that children love. Included also . . . a Basco story book with every pair.
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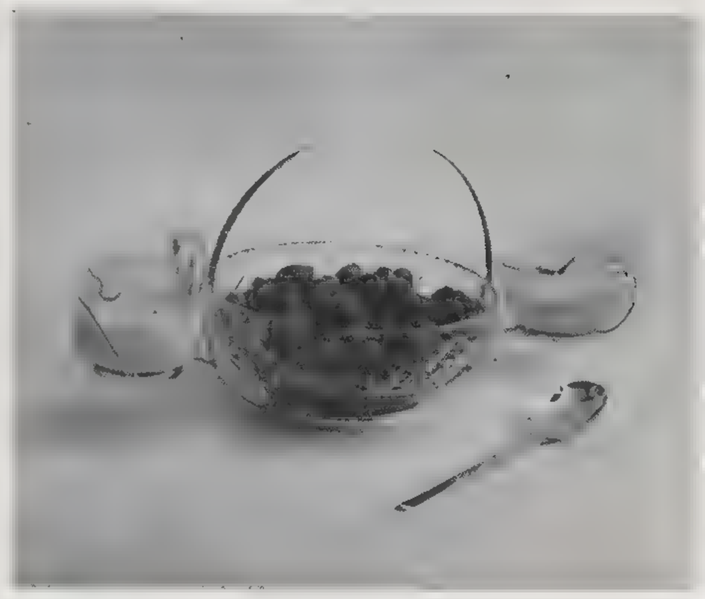
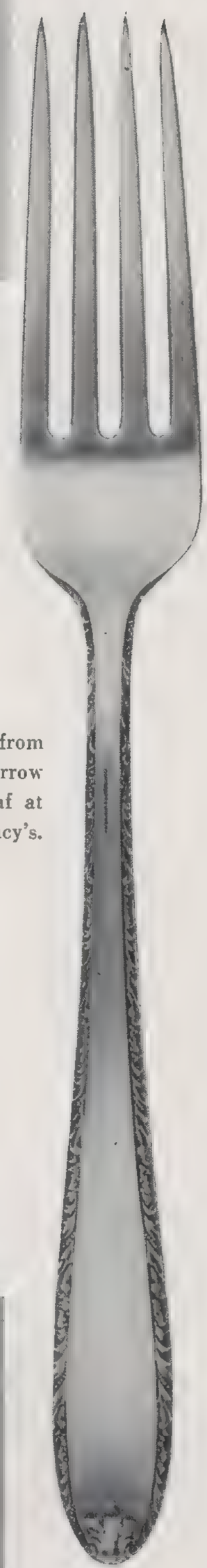
"DON'T DRESS" DINNER

(Continued from page 137)



Cut-crystal fruit bowl, sugar bowl, and cream pitcher in a silver frame; two silver spoons. By Asprey of London, $78 tax inc.; Alice Marks.



A life-size photograph of the dinner fork from Alvin's "Southern Charm" flatware service. A narrow border of delicate etching terminates in a leaf at the end of the handle. Fork, $6.11 tax inc.; at Macy's.

For the buffet table, a brightly coloured butter dish in Portuguese pottery, made in the shape of a buttered ear of corn. $5, from Alice Marks.

SCOTT HYDE

DINNER SETTINGS

(Continued from pages 136-137)

Here, details of the photographs on pages 136-137.

BLACK-TIE SETTING

1. Lady's gold-tooled white leather desk blotter, $10; and address book of the same, $3.50; Georg Jensen. Kimberly Pockette gold-filled ball point pen by Eversharp, $12.50, tax inc. Brass stamp dispenser, $2.75; calling card, $3 for 100; engraving extra. From Dempsey & Carroll.
2. Black rayon taffeta short dinner dress, by Ceil Chapman, $70; Jay Thorpe. Diamond necklace; Harry Winston. Bacmo's white kid gloves, $11; Macy's.
3. White shirt, $7.50; Saks Fifth. Silk bow-tie, $2.50; Saks Fifth. Directoire mirror on white marble stand, $450; Frederick Victoria.

Large photograph: Herend Plate, $10.50; Georg Jensen. Grey linen napkin by Marghab, $115, a service of eight, including mats; Georg Jensen. Orrefors crystal goblets, $43; sherry glasses, $28; claret glasses, $32; a dozen; from Georg Jensen. Crystal ash tray, $2.25; Georg Jensen. Gold-edged white parchment place card, $3.20 for 100; Dempsey & Carroll. Flower centrepiece by Jack Kelly.

4. Canasta set with table cover, rule book, score pad, $25; Alice Marks.

"DON'T DRESS" DINNER

5. Gold-tooled green leather telephone pad and pencil, $17.50; Georg Jensen.
6. Newton Elkin shoes, $23; Lord & Taylor.
7. Silk necktie, $6.50; Saks Fifth Ave.

Large photograph: Antique tray, $125; Georg Jensen. Orrefors crystal claret glasses, $12 for eight; Georg Jensen. Wicker wine basket, $3; Post Mart. Beaulieu cabernet, Park & Tilford. Copper and brass chafing dish, $48.50 plus postage; Hammacher Schlemmer. White Irish linen cloth and twelve napkins with black and green bands, $56; Mosse. Wooden salad bowl, $24, and serving spoon and fork, $5 a pair; Post Mart. Yellow and white, Cockcroft dinner plates, $54 a dozen; Alice Marks. Asparagus-shaped salts and peppers, $5.50 a pair, at Alice Marks. Wicker bread basket, $.50; Post Mart. Old English sterling stuffing spoons, $36 each, tax inc.; Georg Jensen.

THE NEWS IN PARIS

(Continued from page 75)

silhouette.... There are collars to see. The rolling-up-and-over collar is one of the flowers of Fath's and Schiaparelli's collections. There are collars propped up with stiff taffeta scarfs; open funnel collars; and flat, small, little-boy ones at Balenciaga and Dior. No wholly turned-up collar in sight.

There is news in the gentle presence of frothy white lingerie touches. In white lingerie hats (as reported in March 1 Vogue) worn where you might expect to see straw. In that embroidered organdie stole, page 74, from Lanvin. In Balmain's fine white muslin for evening, with lace-bordered pleated ruffles.

As for hats: in the same category with lingerie hats, as an alternate to straw, there is the stitched taffeta hat. There are, importantly: side-dipping bicorns with pointed edges. Yellow and tangerine above all. A new folding hat for travel, accordion-pleated, a becoming shape that *can* become pocket size.

The top fabrics of the collections: linens, chiffons, surahs; printed cottons, alpaca, organdie. Jacques Fath uses tulle and piqué combinations; has a group of what he calls his "poor" fabrics—burlap, homespun—with gilt and sequins. Dior makes a day dress of a carpet-thick, thick beige linen (see it on page 78).

Then, there are many stoles at Dessès; scarfs on everything, often attached to the bodice or twisted about the waist. Dessès shows, besides his cornucopia skirt, a new, another, dipping skirt. Cut flat at the front, it dips down at the back, with fullness gathered at the centre back, accenting the tiny waist, focusing upon the waist-deep armhole.

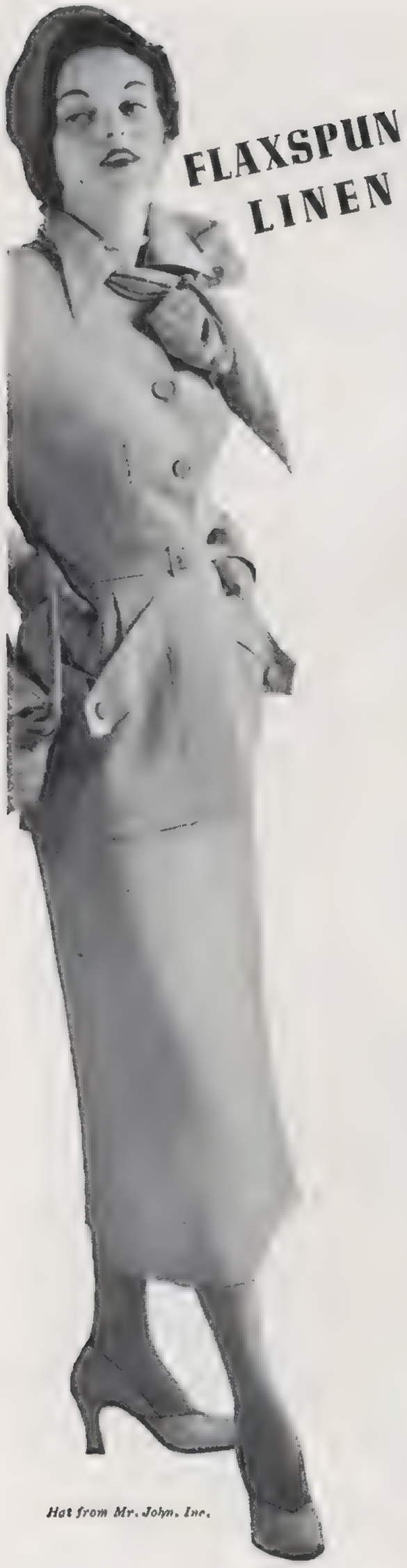
There are shorter suit jackets at Balenciaga. There, the jacket is often curved at the front, often flared to a peplum at the back, often has just-below-the-elbow sleeves. The perennial Balenciaga bolero is this season moulded close to the body line; giving the impression, in the case of a linen dress, of having been almost stitched to, and made inseparable from, the dress itself.

Also noted at Balenciaga, a fresh note in piping: black on white linen; white on a banana linen suit. And a charmer of a hat: a flower helmet.

At Grès, the jacket is also so close and brief that it seems to be a part of the dress; its sleeves are short, cut with deep armholes. At Grès, the short-sleeved burnoose is news; the young suits, the wonderful blouses, the very short, off-the-shoulder sweater bringing new life to the newly-appreciated separates theme.

Cut-steel buttons, and their use as almost a structural part of the design, are news at Balmain—along with a grey flannel suit, the jacket outlined with buttons. There, checked piqué is used for trimming. Yellow hats an important thought. Lovely floating ball dresses (noted especial-

(Continued on page 150)



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MONTE CARLO DIARY

(Continued from page 97)

manqué"; and the old, perpetual women scientifically, ritually spending their *pensions*, always wearing their fur coats and their hats pulled down low so they won't disappear in the light of the rose-shaded operating lamps; and on the other side, the bird-blue sky, the gem-blue sea, the sliding curve from Mont Agel to Cap Martin, the bright, deserted crust of Mentone, the edge of Italy. I dote on that foolish place. It's good to sit out in back in the sun with a calm vermouth, looking at the calm sea, while the orchestra exhausts itself for your pleasure, and the two patient elevators with stained glass windows (the whole rolling stock of the *Société des Ascenseurs de la Gare de Monte Carlo*) heave up another load of women in sun-glasses, men in two-tone alligator shoes.

Gustatorily speaking, during those five days I think I ate the two best meals I have ever had. One was just over the border in Italy, at La Mortola. We went there under favourable circumstances: with an Italian couple, gaudy, good, limitlessly generous; the wife of the team had bought a villa there with the result that she owned all the precipitous acres from which came the wines, olive oil, fresh vegetables, and mimosa of the village; she apparently owned the village too. There was much falling on necks and embracings when we arrived. We were waved into the inn, which makes up about one-fourth of the village, on its one steep narrow street, opposite the jail. Inside, it all of a sudden turned spic-and-span American roadhouse, which was bad; but the seawards wall was all one sheet of glass, which was good. We sat with our backs to the room looking at endless Mediterranean and ate twenty-three different kinds of hors-d'œuvres, each one better, lighter, fresher, more delicate than the one before—nothing out of cans, nothing in sharp sauces—just everything young and new; and sampled all of Madame's gentle, pleasing wines. *Footnote: the best coffee I've had in Europe.*

The other wonder was the luncheon the Baron fed us just before we left. The Baroness (a remarkable, forthright, damning darling from New Orleans, whose family turned up first sulphur and then oil in their backyard, is usually seen behind a fabulous display of emeralds) was in bed with grippe. The Baron presided with his customary quiet perfection, with M. Brun, the power of the Hotel de Paris, hovering in his wake. He fed us chicken Maryland, in honour of our being Americans, and if I start describing this superb exotic bird that never saw the light of Maryland I shall be here all night. I never saw such a school-girl's dream of a dessert as a Mont-Blanc with chocolate sauce. I admired the little handwritten menus and regretted that it was so rare a custom in the United States. The Baron said that he was really very much surprised by American hospitality the first time when, at a luncheon like this, someone stepped up to him and said, "What are you going to have?"

Paris weather began being beautiful as soon as I got back; everyone has grippe except for me; I have developed an expensive taste for Moustiers china; I've been to the Opéra to see the ballet, to the Jeu de Paume to see the Impressionists, to the Vel' d'Hiv for ice hockey; and I've had a cocktail party. I'll try to catch up with these things later. My head is still full of mimosa and Monte Carlo.

THE NEWS IN PARIS

(Continued from page 149)

ly, his black or white tulles covered with acres of shirred lace).

There are wonderful coats at Schiaparelli. For one, a coat fitted at the front, loose at the back, lined with striped taffeta or cashmere prints, with huge rolled-over collar. Her suits often have stiffened back folds, have pockets on short peplums; some suit-jackets buttoning asymmetrically. For her dresses, any fullness is swept to the back (again, her hurricane line). Amusing beach nonsense: a giant hat, with armhole cut into the floppy brim.

At Fath, the coats (some tent-like, some fitted) have huge rolled-over collars, dropped shoulders, big pockets; might be worn with one of his small-head-shape hats, his tiny teacup cloches with heavy veils or small fabric tam-o-shanters. Sometimes his sleeve seams run from the neck down the front of the arm, exaggerating the dropped shoulder line.

The pocket theme stands out—literally—at Molyneux. Rather classic suits have patch pockets as deep as the peplum they grow on. A black dinner dress has one big flap pocket on the left hip, catching at the wing of a loosely draped spill of cloth. Pockets are used often below the hips for an illusion of a tiny waistline.

Further ideas from Dior: coat dresses with wide front revers turned back and buttoned down, wide skirts floating over narrow sheaths. Little box jackets curved up at the front, shown over full, pleated shirtwaist dresses. A straight box jacket over a straight peg-top skirt. And the Louis Fifteenth heels shown on page 73, the heels curving almost under the instep. And glinting details: contrasting colours of handkerchief spilling out of pockets; narrow leather belts over wide cummerbunds; green bead necklaces tucked half under, half over, the décolletage of a navy-blue dress. There were many pleated chiffon dresses; Italian surah shirtwaist dresses; much linen used in delicious linen colours: purple with two shades of blue. And flat-brimmed sailor hats; rolled brimmed hats dipping at one side; snug velvet or feather skull caps with leaf motifs over the ears; small, hard suède or felt berets.

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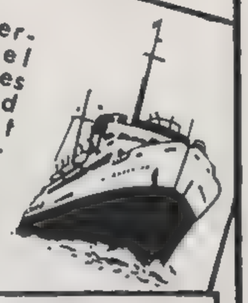

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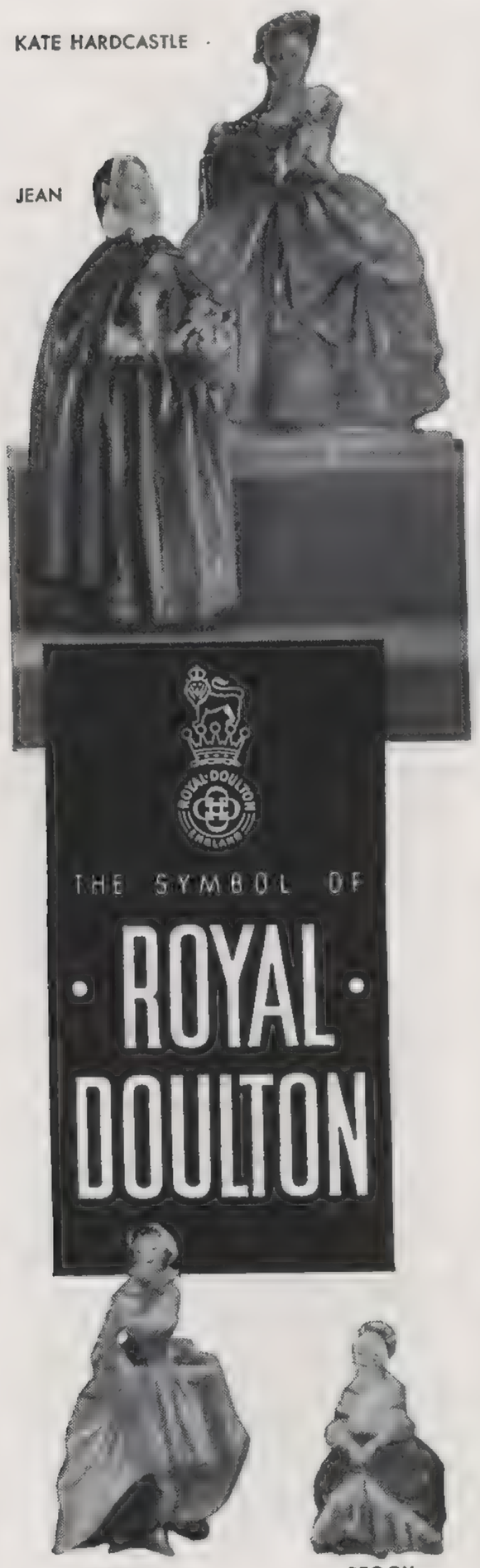

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OLD WELSH COOKERY

BY JANE GLEASON

THE hearth is the cherished centre of the Welsh home. Century after century the whole Welsh family, in the chill of the evening, has gathered before the fireplace. Young womenfolk, busily knitting, would be ranged in a charming row on the high-backed settle. The father would be comfortably relaxed in his big oak armchair. If the village minister had chosen that particular evening to join the family circle, like as not the father would be engaged in verifying an apt quotation from the family Bible.

Meanwhile, the mistress of the house would not be unoccupied. In her small oak chair, she might be swiftly spinning woollen thread, from which she would later weave highly prized Welsh flannel. Probably the wool was from the family's own flock of sheep, the ears of each marked by the particular snip or cut of his owner.

The round iron bakestone, along with all the three-legged kettles and pots and pans of the hearthside, was probably made by the village blacksmith, or by a neighbouring smithy. (Old Welsh laws gave the blacksmith, as a weapons maker, one of the three principal chairs at the ancient court. The poet and the scholar occupied the other two.)

Bakestone cakes were made after the fire on the hearth had died down to a low bed of coals; therefore the flame under your griddle, or very heavy frying pan, should be turned as low as possible. Old cookery books advise wiping the griddle with a piece of wax candle. A good modern substitute is a little vegetable shortening on a piece of paper. (Butter has a tendency to burn.)

The following is an old recipe for bakestone cakes:

Put one-half cupful shortening (half of it butter, please) in a deep bowl. Measure out one-third cupful of sugar, then add enough dark corn syrup to make three-fourths of a cupful of sugar and syrup altogether. Pour this mixture into the shortening, and cream with an upward swing until it is light. Add the yolk of one egg, and mix with a light upward motion.

Sift and measure two cupfuls of flour. Mix with the flour one level teaspoonful of baking powder, one-half teaspoonful of cinnamon, one-half teaspoonful of nutmeg, one-half teaspoonful of allspice, and a pinch of salt. Sift the flour mixture into the other ingredients, cutting it in with a spoon.

Mix together to make a very stiff dough (almost like piecrust). Quickly add one-half cupful cleaned and dry currants and two tablespoonfuls of candied orange and lemon peel, cut in slivers. Lightly flour a board.

Roll out the cookie dough to about one-quarter inch thickness; cut with a doughnut cutter. With the aid of a pancake turner, transfer your circles of cookies to a warm griddle or heavy skillet.

Cover with a pan or lid, and bake for about fifteen minutes, over the lowest possible flame. At the end of the first eight minutes, turn your cookies over to brown delicately on the other side. You will have about twenty-five cookies in time for tea.

Welsh *Froise* is another teatable delicacy. The thin currant pancakes may be served either rolled up with sugar (like Crêpes Suzette), or stacked in thin, leafy layers with butter and sugar between, and cut into wedges for individual service. Here is an old recipe for *Froise:*

2 eggs
¼ teaspoonful grated lemon rind
1 cupful flour
2 tablespoonfuls sugar
½ teaspoonful baking powder
¼ teaspoonful salt
2 tablespoonfuls brandy or sherry
2 cupfuls milk
2 tablespoonfuls melted butter
Currants

Beat the eggs with a rotary beater until light and fluffy. Add the sugar and grated lemon rind (or rub hot griddle with yellow part of lemon rind). Beat well. Sift the flour, baking powder, and salt. Add two cupfuls of milk to the flour gradually, mixing in a little milk at a time. Then add the beaten egg mixture, the brandy, and melted butter. Drop a spoonful or two onto a piping hot greased griddle, and tip the griddle so that one thin pancake is formed. Before the pancake has time to set, sprinkle generously with dry currants. Loosen the edges and turn once. Serve with butter and sugar, perhaps maple sugar.

No Welsh tea is complete without a slice of *Bara Brith*, or currant bread. *Bara Brith* is served with butter, and sliced wafer thin. Some Welsh ladies make it richer by adding two or more eggs, well beaten, to the recipe. Here is a good basic recipe for *Bara Brith:*

2 quarts of flour
1 cupful (scant) lard, butter, or vegetable shortening
2 cakes compressed yeast
3 cupfuls seeded raisins
1 level tablespoonful salt
½ package currants
¼ pound candied citron
1 tablespoonful allspice
1 teaspoonful cinnamon
1 teaspoonful nutmeg
2 cupfuls sugar

As it takes time to assemble all these ingredients, preparation should be begun the night before. Rub the shortening into the flour, and add the salt. Next morning, dissolve two cakes of compressed yeast, and add sufficient lukewarm water (some cooks add potato water) or milk to make a not-too-stiff dough. Let rise, work down once, and after second rising form into four loaves, and bake.

Now, as to the Welshman's favourite food—cheese. The preparation of Welsh Rarebit divides Welsh culinary thought almost as sharply as the question of Conformist versus Non-Conformist divides Welsh religious thought. As a neutral observer, I will try to give both sides.

On one side stand those gentlemen who toast their cheese on bread, proceeding as follows:

Cut mellow Cheddar cheese in small slices. Mix butter and mustard until light and fluffy. Add a whiff of cayenne pepper. (As a young, innocent, and trusting bride, I once mistook the packet of cayenne pepper for the paprika. Since that time, I do not add even whiffs of cayenne pepper. But Welsh gentlemen do. In days gone by, Welsh gentlemen used to carry small silver vials of cayenne pepper in their waistcoat pockets. A pinprick of the pepper was added to the mulled ale and other potent drinks made with the good Welsh beers and ale.)

Butter a round, crust-free slice of bread. Alternate the layers of mustard-butter and sliced cheese until you have a rounded top on the slice of bread. Place before the fire to melt. (Yes, under a broiler will do as well.)

The Welsh gentlemen belonging to the second school of thought make their Rarebit the following way:

The thinly sliced Cheddar cheese is placed in a buttered saucepan, together with a little mustard (mustard came in with the Romans, too), some pepper, and some good Welsh ale. Rarebit the Second is stirred with gusto until smooth, and then served on toast.

The Welsh fondness for cheese gave rise to the story that when Saint Peter wanted to entice a good Welsh choir into Heaven, he stood without the Pearly Gates and announced that cheese was being toasted within.

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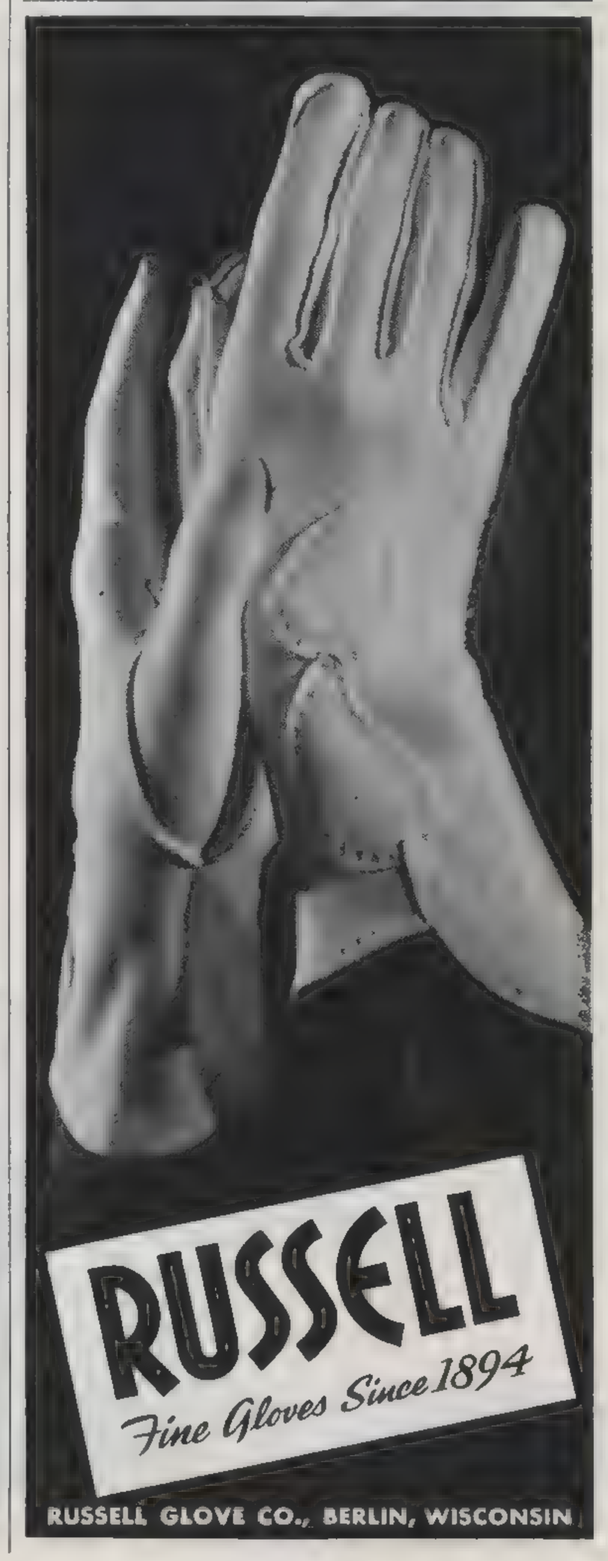

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WARSAW

(Continued from page 121)

desolate tufts of dusty willow herbs.

In the gardens of the Lazienki Palace (which happily escaped destruction) there is a little eighteenth-century open-air theatre. The stage, a perfect setting for the tragedies of Racine, is on the shore of an island and defined against the willow trees by a semicircle of Greek columns. Two of the columns are broken off short. They were built like that! So they still stand today; memorial, among the canyons of shattered buildings, to an age so civilized that its ruins had to be artificial, an age when "ruins" were a pleasing architectural conceit.

HARVEST FESTIVAL

West of Warsaw a vast, mostly sandy plain stretches to the marshes of the new frontier: a patchwork of pinewoods and small farms, the occasional modest manor now derelict and smothered in its own shrubberies, or turned over to government uses. The pattern is small and intimate, not widespread as the horizons would suggest; and certainly not dreary.

Suddenly near a country town we came on the gayest of scenes, a harvest festival. Processions of decorated wagons covered in branches and flowers and corn sheaves (one wagon top was a model windmill made of straw): children in traditional peasant finery of white flounces and tight bodices, smiling and singing, all converging on a sweet-smelling Catholic church whose bells sent out peal on peal.

Under the lee of a pinewood the smashed fighter aircraft still littered the ground in a silvery line, like dead fish left by the tide. Almost every yard of the fields had to be searched for landmines before they could be tilled. The ravaging armies left the country bare of every means of transport (UNRRA supplied what horses you see today, and except for a few Fiat buses and Skoda cars traded for Silesian coal, automobile traffic is still rare). They might well be thankful for a harvest.

THE BEST FOOD IN EUROPE

Yet in Poland you will eat better food today than in any country of Europe I know. Rationing? Your purse is your ration book: you can eat whatever you can pay for. A country inn will knock up a meal for a prince; a Warsaw restaurant a meal for a god. I went to a reception given by the Prime Minister in his official palace, through anteroom after anteroom decorated with saluting guards to a supper room that recalled Vienna before 1914. It was a function as punctilious as any court, except in the matter of dress.

If you have occasion to talk to Eastern Europeans, you will be struck by the fact that as soon as the word *Fascism* has crept into a discussion they cease to be able to argue rationally or even sanely. You might as well tell a mediæval Christian that the Devil was dead as argue to a Pole that Fascism is dead, or hope to get him to believe that it is not, even today, the source of every evil abroad in the world. Yes, his attitude is almost precisely the mediæval one about the Devil—he conceives of Fascism as an eternal Spirit of all Human Evil, and it is a subject on which he is *mad*—mad as any witchburner.

It is important to understand why this has happened, for it is the mainspring of much that seems otherwise inexplicable in the Eastern scene.

Janus-like, Nazism had two faces—one turned west, the other east. We in England only saw the western face. We liked even that little enough, Heaven knows; but the eastern face was beyond measure more horrible.

THE BELIEF THAT IS BEYOND REASON

Such a figure as two millions of civilians slaughtered in cold blood can not move the imagination, since human suffering is not susceptible of arithmetic: but let me recount one instance out of the two millions. I will tell it as plainly as I can, without details.

At the time when all Jews were confined in the Warsaw ghetto, children would sometimes slip out for an hour or two. An SS man found one such little child crying in a Gentile street. At first she denied she was Jewish; but he questioned her, and at last she admitted it. So he ordered a Polish policeman to take the manhole cover off a sewer, and he dropped the child in alive, to drown in filth.

How could anyone of the passers-by who saw this happen ever be quite sane again when the word *Fascism* stirred his memories? The Poles are a nation of which almost every man has himself seen at least one such thing happen.

Thus we can begin to understand, perhaps, how easy it is to work malicious magic in Eastern Europe with that word. When it is whispered that Washington is the home of *Fascist* warmongers, that ERP is a *Fascist* plot—then there is awakened a kind of belief that is beyond reason.

For as well as wishful thinking there is such a thing as fearful thinking. As well as believing what he wants to be true, man also tends to believe what he most fears to be true. And what the Poles fear most in all the world is that Fascism is still, somewhere, alive and menacing.

CORRECTION

In the March 1 issue, three shoes on page 172 were described in incorrect numerical sequence. The descriptions should have run in this order:

3. Stitched calfskin shoe with running tie-strap. By Delman. $29.
4. Pointed opera pump in calfskin, by Morris Wolock. $30; Bonwit Teller.
5. Square-toed calf shoe by Julianelli. $23; Lord & Taylor; The Blum Store.

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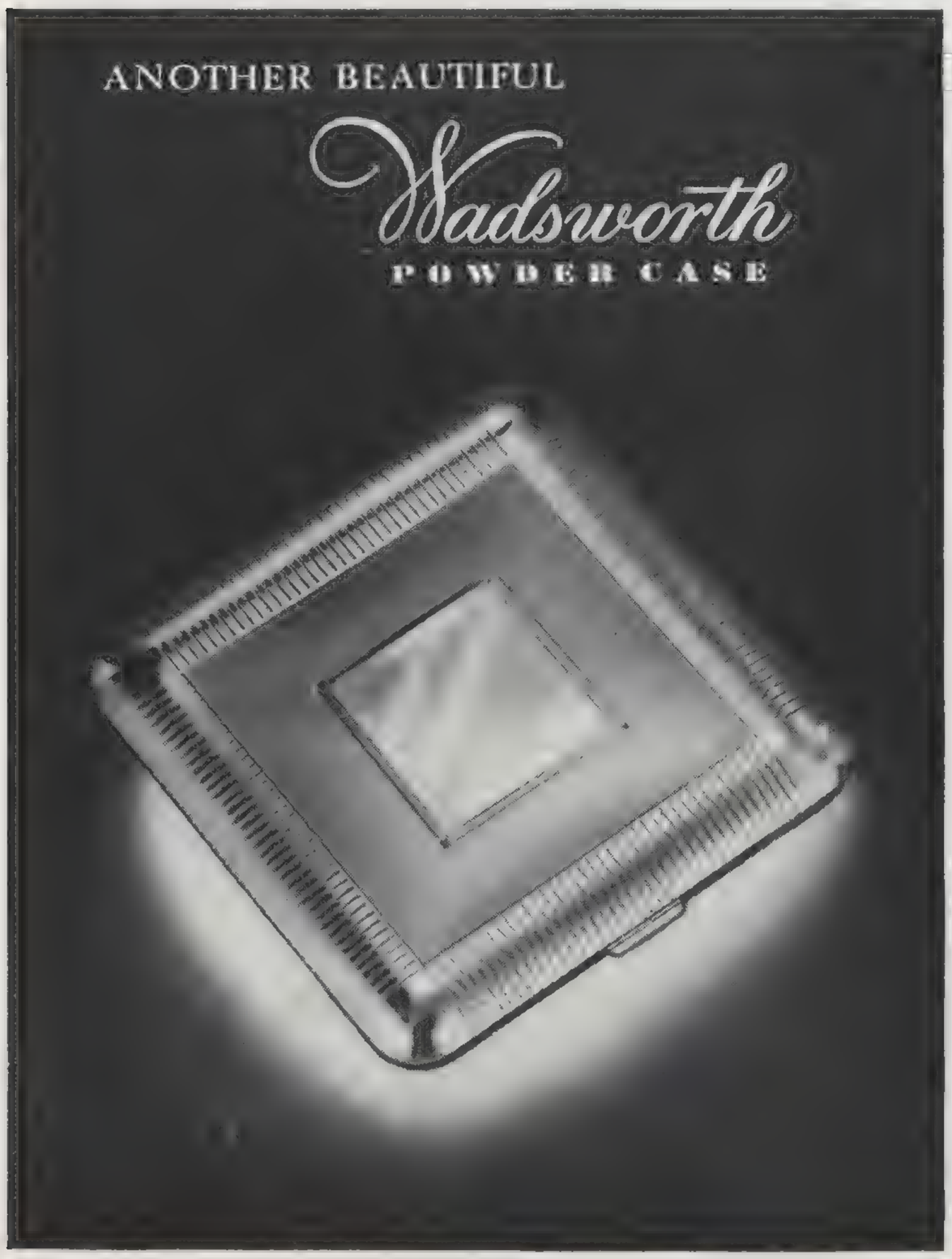

BLOUSES

(Continued from page 138)

PLEATED-FRONT SUIT BLOUSE of classic cut, with peppering of this spring's tiny polka dots as neat fashion points. By Betty Barnes in Bemberg rayon sheer. $8; Macy's.

HANDMADE IRISH LINEN blouse like a fine, simple, little white shirt, with a curve of arrows to mark its pocket. For a suit, slacks. By Blouse de Jour. $16; at Henri Bendel.

SILK SHANTUNG PRINT blouse with a shower of tear-drop motifs, a high collar, short sleeves, back buttons. By Adelaar, in various colour schemes. $10; Lord & Taylor.

BUTTERFLY BLOUSE of white Swiss organdie with an appliqué of butterflies. Combines well with a taffeta skirt, a patent leather belt. By Abalene. $8; at Altman.

HANDMADE WHITE ORGANDIE blouse, with panels of lace and hand embroidery. It is almost too pretty to hide under a jacket. By Blouse de Jour. $23; Henri Bendel.

SKETCHES BY DE MARSAN

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Above, a soft, swirled coiffure—not an innovation certainly, but more like the pretty step to take just before you clip-and-cut (see March 1 Vogue). This fine economy of curl and wave is the result of M. Louis's expertise with hair of in-between length.

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Firm little heels, medium high; buckled instep straps well-placed for good looks and a feeling of security; tiny vamp straps: assets to this pair of neat, all-day shoes in black suede. About $18; Florsheim.

CRONER

All-day shoe in the leather that looks newest for such shoes—calfskin (this, Scotch grain). The small cut-out is rimmed by leather cable-lacing ending in a tie. A Julianelli design. $23; Lord & Taylor.

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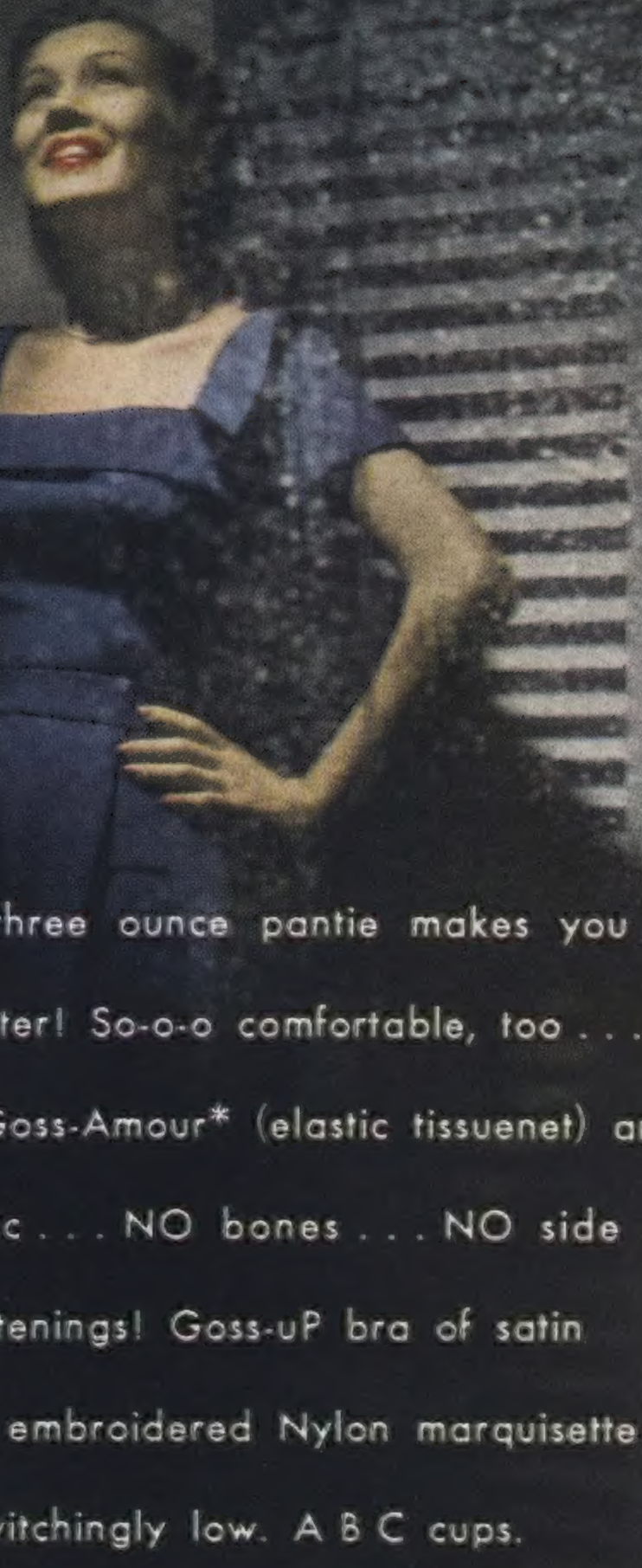

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